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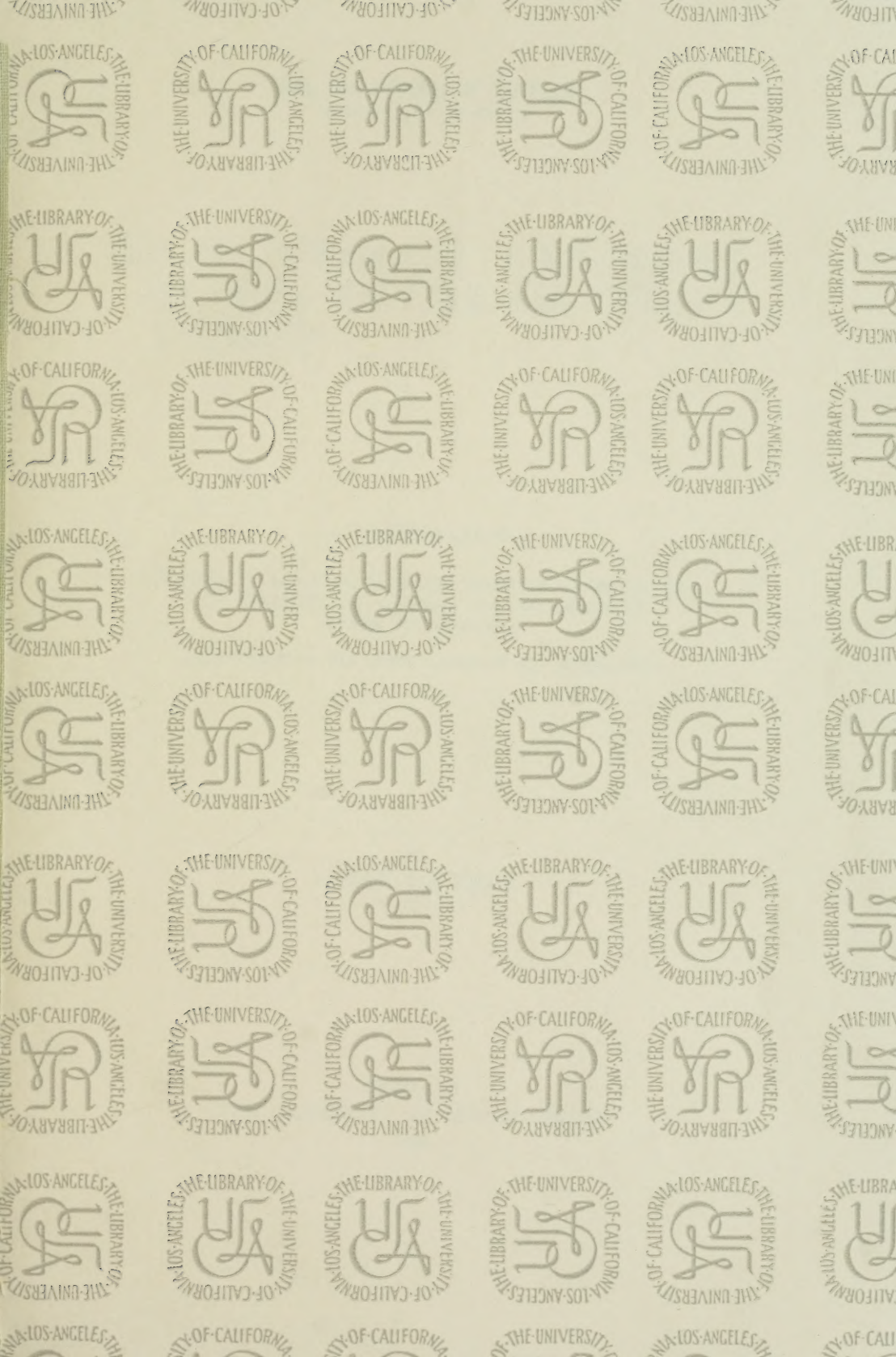
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THE METAPHORICAL TERMINOLOGY OF GREEK RHETORIC AND LITERARY CRITICISM

A DISSERTATION

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS AND LITERATURE IN CANDIDACY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

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BY

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PREFACE

This dissertation, which is a study in the metaphorical terminology of Greek Rhetoric and Literary Criticism, has the following chief aims: first, after the origin and sources of the more obvious figurative terms have been determined, to classify them accordingly; and, second, to define their uses as critical terms by English and Latin equivalents. One or more examples of actual usage which best illustrate the meaning or history of each term are generally quoted. Further, the occasional citation of English terms of similar origin or meaning, and the quotation of parallel passages from both Latin and English literary critics, have been considered not inappropriate.

A number of useful books are cited in the Appendix, to which references are made by giving author's name and page. But I owe the most to the Lexicon of Ernesti and to Roberts' editions of Longinus, Dionysius of Halicarnassus, and Demetrius, which have been exceedingly helpful and freely used.

Harvard NOV 5 1937

To Professor Paul Shorey, at whose suggestion this thesis was written, I am greatly indebted for assistance. To both Professor Shorey and Professor Edward Capps, as inspiring teachers and friends, I wish to express my deepest gratitude.

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I. INTRODUCTION

1. The Development of the Terminology in Ancient Criticism

To trace the gradual development and increasing technicality of the terminology in ancient Greek Criticism and Rhetoric with completeness would be impossible owing to the almost total loss of critical literature between Aristotle and Dionysius of Halicarnassus. Rhetoric had its beginnings in Sicily and Empedocles (*ca.* 450 B. C.) is said to have been the inventor (Diog. L. 8, 57). Then follow the names of the real founders, Corax and Tisias of Syracuse, Gorgias and the Sophists. Aristophanes, in the *Clouds* and *Frogs*, employs some new terms, although they are mainly ludicrous coinages of comedy. Of the Attic orators Isocrates (436–338 B. C.) is of the most importance for our study, as his rhetorical discourses and political pamphlets contain considerable discussion of literary style and composition. A number of references are made to his writings.

In Plato (428–347 B. C.) and especially Aristotle we find a different method of treating Rhetoric, viz., the philosophical. In Plato this criticism is to be found for the most part in the *Gorgias* and *Phaedrus;* in Aristotle, in the *Rhetoric* and *Poetics*. In the technical terminology as developed by Aristotle we do not find any great number of metaphorical terms, which more literary and imaginative and less philosophical critics were to develop. Some examples are: *ἀγωνιστική*, *ἀστεῖα*, *ἥδυσμα*, *ἡδύνειν*, *εἰρομένη*, *ἐπιχαλκεύειν*, *ἰατρεύματα*, *καθαρός*, *ποικιλία*, *κόλλησις*, *λιτός*, *ὄγκος*, *πλοκή*, *ταπεινός*, *ὑδαρής*, *ψυχρός*. Nettleship (pp. 49 and 56) speaking of the later literary criticism, of which Dionysius is the best extant example, says that it employs a number of technical terms of criticism which are unknown, at least to Plato and Aristotle; many of the terms cited, however, are found in Aristotle, Plato, and Isocrates, some of them in a technical sense. For example: *ἀνθηρός*, Isoc. 13, 18 and frequent; *αὐθαδής*, Arist. *Rhet.* 3, 3; *ἀξίωμα*, Arist. *Rhet.* 3, 2; *ἀφελής*, Arist. *Rhet.* 3, 9; *πειθώ*, Plat.

Gorg. 453 A; μεγαλοπρεπής, Arist. *Rhet.* 3, 12; σεμνός, *ibid.* 3, 3; συστρέφειν, *ibid.* 2, 24 and 3, 18.

The *Ars Rhetorica ad Alexandrum*, commonly attributed to the rhetor Anaximenes, is probably later than Aristotle. It contains considerable technical terminology, but little metaphorical. From this point to Dionysius of Halicarnassus (first century B. C.) we possess little or no Greek literary criticism. Doubtless the lost New Comedy contained some literary discussion (Baker, "De Comicis Graecis Litterarum Iudicibus," *Harvard Studies*, XV). Four great critics, whose writings, if extant, would form connecting links, are: Demetrius of Phalerum (300 B. C.), Hegesias (third century B. C.), Hermagoras, largely followed by Cicero, and Cæcilius of Calacte, a contemporary of Dionysius at Rome

In the works of Dionysius, the great representative of a later school of criticism, we meet for the first time a wealth of rhetorical terminology. In his numerous writings we find freely used a fully developed vocabulary which is completely adequate for the purposes of the professional rhetorician and the broad literary critic. Nor is he, like the representatives of the school which was to follow, lacking in imagination. Figures of speech and comparisons abound in his works. Thus his metaphorical vocabulary is rich and varied, and furnishes the largest number of examples of the terms considered in this study.

Two important works of doubtful authorship and date are the treatises, *On the Sublime*, attributed to Longinus, and *On Style*, assigned to Demetrius of Phalerum. Neither Longinus nor Demetrius of Phalerum are to be considered as the probable authors. As for their date, Roberts would assign both treatises to the first century A. D. The interesting treatise *On the Sublime*, which discusses the noble, the grand style, and treats of literary criticism generally, while it possesses a sufficiently wide vocabulary, yet does not present us with many new or metaphorical terms. The treatise περὶ ἑρμηνείας (*de El.*), attributed to Demetrius, is extremely rich in rhetorical terms, and possesses a very technical critical vocabulary. Some old terms are used in a new sense, while new and expressive words have been invented. Both of these works are frequently quoted in this study.

The title, literary critic, can hardly be applied to Plutarch and Lucian, though some literary criticism is found in their writings. Consequently, a few references to them will be made. The scholiasts and the Anthology are of so little importance for our study that they, too, may be dismissed without comment.

Hermogenes (*ca.* 170 A. D.) was a rhetorician of great repute, whose treatises assumed the importance of textbooks for succeeding centuries. His works, five in number, form a complete system of Rhetoric, and enjoyed such vogue that innumerable commentaries were written on them by later rhetoricians and grammarians. The works of Hermogenes fairly bristle with technical terms, but as he belongs to the school of cut-and-dried rhetoricians rather than to that of the imaginative literary critics, the metaphorical terminology is not large.

Photius (IX cent. A.D.), Patriarch of Constantinople, is the last Greek writer to be considered. His *βιβλιοθήκη*, a review or account of some 280 books, contains scattered literary criticisms on writers, mainly ecclesiastical. While his critical vocabulary is neither extremely varied nor copious, yet some references may profitably be made to him.

We need only mention the chief Roman rhetorical works: the *Rhetorica ad Herennium* (*ca.* 85 B. C.); the lost work of Varro; the rhetorical works of Cicero; the *Ars Poetica* of Horace; the rhetorical writings of Tacitus and Quintilian. The value of these works is greatly enhanced by the fact that their sources are to a large extent lost Greek works. These writers have been freely drawn upon for illustrative terms and comparisons.

2. Faded and Unconscious Metaphorical Terms

How much of the terminology is or can be non-metaphorical is a question which confronts us at the very beginning of our study. Real literary criticism does not begin until a language is practically developed. Thus a critical vocabulary is formed more by appropriating and borrowing words and extending their uses than by the invention of terms wholly new. Many of these terms in reality metaphorical are either unconscious or faded. Thus it is difficult in our study to tell where to draw the line sharply in

the selection of a strictly metaphorical terminology. Striking and conscious images forcibly impress us and are immediately evident. For example, when Dionysius speaks of Plato *βοστρυχίζων καὶ κτενίζων τοὺς διαλόγους*, *curling and combing his dialogues*, indicating the elaborate care and attention given them, or when Ben Jonson imitating the Roman critics, speaks of a *bony and sinewy* style, there is no difficulty in the recognition and classification of such figures. On the other hand, weak and faint figures are more numerous, for any expressive word may have been used with varying shades of meaning before it is employed by literary criticism. The metaphor is thus minimized through the blunting of the original force. The number of these words is very large. It will be easy, therefore, to criticise any collection of terms because of omissions. But it must be kept in mind that this study is necessarily restricted to the consideration of the more obvious and conscious metaphorical terminology.

3. Plan of Classification

It is impossible to make a precise and strictly accurate classification of the sources of the metaphorical terminology. A minute subdivision would multiply the categories to an intolerable degree. Nor is it necessary to our study and definition of the various critical terms. For the student of metaphor and simile in literature it is convenient to consider figures under two general heads: first, tropes drawn from the field of Nature, and, second, those having their source in Human Life. So broad a division, however, is of little service to us, for the critical terms drawn from Nature as a source are very few as compared with those which have Man and Human Life as their origin. And this is to be expected; for as oratory and rhetoric with the ancients were regarded as fine arts, the result of painstaking endeavor, so it is only natural to find the results of such human labor criticised in terms originating in the Arts and man's activities generally. The plan of classification followed, then, is simply to collect in groups terms which belong by virtue of apparent primary use or significance to certain general fields. The order in which the groups are treated is purely arbitrary, but an endeavor has been

made to place first the simplest images, and then groups of metaphorical terms which were suggested by an ever developing and advancing civilization. So we consider first the terms from Nature; then, in Human Life, we may naturally place near the first Man's Physical Constitution and his participation in War and Athletics; then Youth, Age, and Sex; Social Status; the Sense of Taste; Deities and Religion; the Theater; Mental and Moral Characteristics. It is convenient, last of all, to treat of the Trades and Arts, from which general field a very large number of critical terms and comparisons are borrowed.

II. CLASSIFICATION AND DEFINITION OF THE TERMS

1. Terms Derived From Nature

We have already noted that figurative critical terms drawn from Nature are few in number as compared with those having their origin in Man and Human Life. Under the above heading, however, the following classes may be considered: (*a*) Water and its Properties; (*b*) Heat and Cold; (*c*) Light and Darkness; (*d*) Weight, Height, and Length; (*e*) Flowers.

A. WATER AND ITS PROPERTIES

With the Greeks and Romans the conception of speech as a stream which flows from the mouth is very common. In fact, with the Romans, the metaphorical force in the expression *flumen orationis* is weak, so generally is it used in place of the single word *oratio*. For some exx. see Cic. *de Or.* 2, 15, 62; 2, 45, 188; *de Nat. Deor.* 2, 1, 1; 2, 7, 20; Quint. 9, 4, 61; 10, 1, 61; etc. The word *flumen* means literally merely *something that flows*, and in application was quite general.

καθαρός, *pure, clear, lucid.* L. *purus.* κ. (and its L. equivalent as applied to style) is a metaphor taken from clean, white garments (*Od.* 6, 61 of εἵματα and Verg. *Aen.* 12, 169, *toga pura*); and also perhaps more frequently, from pure, clean water. Isoc. 5, 4, καθαρῶς used of λέξις. In Arist. a synonym of ἑλληνίζειν = idiomatic. Common term later. In Dion. H. *de Lys.* 2, καθ. is given as a striking characteristic of Lysias' diction. Vb. καθαρεύειν; noun, καθαρότης, *purity.* In Hermog. π. ἰδ. chap. 3 (Spengel, *Rhetores Graeci* 2, p. 275) it is an element of σαφήνεια, *lucidity.* Opposed to καθαρότης in diction or style is θολοῦσθαι, *to be turbid*, properly of troubled water; Longin. 3, 1: Cf. Horace's famous disparaging comparison of Lucilius to a *muddy stream.* (*Serm.* 1, 4, 11).

καταφορικός and ἐπιφορικός seem to have their origin in the rush or downpour of water, rain, etc. καταφορικὸς λόγος = an invective. L. *oratio vehemens.* καταφορά, Hermog. (Sp. 2, p. 249). καταφορεῖν, Pl. *Rep.* 587 E, of *pouring forth a stream* of arguments.

ἀποκυματίζειν, lit. *to swell with waves.* Met. in Dion. H. *de Comp.* 23, p. 212, of a harsh arrangement of words. L. *perturbare sonum.* In the same chapter διασαλεύειν is used in the same sense.

διαυγής, *translucent, transparent.* L. *pellucens.* Dion. H. *Ep. ad Pomp.* 2, p. 758, of the language of Plato when he uses the plain style.

κρουνός, lit. *a spring.* Of a *torrent* of words, Ar. *Ran.* 1005; cf. also *Eq.* 526 ff. and Cratinus (Fr. 186, Kock). παφλάζειν, to boil, of the sea. Of a speaker, *to bluster.* Freq. in Ar., e. g., *Av.* 1243; *Pac.* 314, of Cleon.

καταντλῆσαι, lit. of pouring water over one; also, a medical term, of fomentations. Met. *to flood with words:* Ar. *Vesp.* 483; Pl. *Rep.* 344 D; *Lys.* 204 D; Longin. 12, 5.

ῥεῖν, lit. of water, *to flow.* Of language, Dion. H. *Ep. ad Pomp.* 6, p. 786, ἡδέως καὶ μαλακῶς ῥέουσα, of the diction of Theopompus. Phot. *Bibl.* 94, λέξις ῥέουσα καὶ μαλακή. *Ibid.* 119; 141. Philostr. *V. Soph.* 1, p. 482. Cf. L. *flumen orationis.* εὔρους, *flowing well or easily.* L. *oratio pulchre fluens.* Dion. H. *de Comp.* 23, of λέξις.

ὑγρός, lit. fluid, running, of liquids. Of style, *smooth, fluid.* L. *fluidus.* Also with meaning *soft, pliant, supple.* L. *mollis.* Alcid. περὶ σοφιστῶν 16; Dion. H. *de Dem.* 20, p. 1013, ὑγρὰ λέξις, ὁμαλή, καὶ ὥσπερ ἔλαιον ἀψοφητὶ διὰ τῆς ἀκοῆς ῥέουσα. Cf. Pl. *Theaet.* 144 B for the figure. Longin. 34, 3. Cic. *de Or.* 2, 15.

ὑδαρής, *watery, dilute, feeble, weak.* Met. in Æsch. Arist. *Poetics* 26, ὑδ. μῦθος. Dion. H. *de Dinarch.* 11, ὑδ. χαρακτήρ.

χεῖν and its derivatives furnish a number of words designating speech and style, from the idea of water continuously flowing. So L. *fundere;* cf. Nägelsbach *Stil.* p. 531. κεχυμένος, *diffuse.* L. *fusus.* Dion. H. *de Isoc.* 2; *de Dinarch.* 11, p. 660. ἀδιάχυτος, *concise, compact.* L. *astrictus.* Longin. 34, 3, of Demosth. πολύχους, *pouring forth words.* L. *copiosus.* Phot. *Bibl.* 35, *et passim.* χεῦμα, *stream, flow;* Longin. 13, 1. χυδαιολογία, *plebeian loquacity.* χυδαιότης, χυδαῖος, Phot. *passim.* χύδην, *in floods.* L. *oratio soluta.* Isoc. 238 A and *Ep.* 9, 5. Arist. *Rhet.* 3, 9, 3, τὰ χ. opp. to τὰ μέτρα. Pl. *Legg.* 811 D *in prose.* χύσις, *copiousness of speech;* Longin. 12, 4.

κεραννύναι, *to mix, blend, unite styles or elements of speech, etc.* L. *miscere, temperare.* Arist. *Poetics,* 22, 30; frequent in the Rhetoricians. Cf. also εὔκρατος, ἀκέραστος and κρᾶσις. Of almost identical meaning are μειγνύναι, *to mix* or *blend.* Cf. Isoc. 13, 16, μεῖξαι προς ἀλλήλας elements of discourse. μεικτός, *blended, compounded.* L. *mixtus.*

The origin of the terms, μειγνύναι and κεραννύναι, their derivatives and compounds in the rhetorical writers, is to be found according to Greilich (p. 34) in painting—in the mixing of colors. This seems very doubtful. It is true that the words are found in passages relative to the mixing of colors, there being perhaps no other terms to use in such a connection. But the verbs are of very general meaning and application and are used of mixing and blending things generally, especially liquids, as wine and water (so κεραννύναι). There is little or no metaphorical force in the terms. If any was felt it would likely come, as has been said, from the idea of mixing liquids.

B. HEAT AND COLD

Metaphors derived from heat and cold are common in all languages, particularly in literary criticism. Earnest and vehe-

ment speech is naturally thought of as heated by the fire of passion; as Tacitus says (*Dial.* 36): "It is with eloquence as with a flame. It requires fuel to feed it, motion to excite it, and it brightens as it burns." (Trans. by Wm. Pitt.) So Cicero (*Brut.* 24, 93): "Vis et dolor" inflame the speaker, but when "ardor animi" is absent, "omnis illa vis et quasi flamma oratoris exstinguitur."

τὸ διάπυρον, *heat, fire, passion.* L. *calor.* Longin. 12, 3 of Demosthenes, and in the same connection, ἐκφλέγεσθαι, *to burn with passion.* L. *exardescere.* Cic. *Or.* 29, 102. So θερμός, hot. Of speech, *fiery, vehement.* L. *calidus, vehemens.* Philostr. *V. Soph.* 1, p. 542; 2, p. 578.

Similarly we find the characteristics of literary coldness, or frigidity designated by the terms, τὰ ψυχρά, τὸ ψυχρόν, ψυχρότης, *frigidity, tastelessness, tameness.* L. *frigus.* ψυχρός, *frigid, cold, vapid, tasteless.* L. *frigidus.* See Arist. *Rhet.* 3, 3 and Longin. chap. 4, for the literary faults which cause frigidity. The verb ψύχειν is found in Longin. 12, 3; 27, 1. The idea is found early in the Comedians. Cf. Ar. *Thesm.* 848, of the *frigid* play, Palamedes; *Ach.* 138, of the *frost* that followed the play of Theognis; Eupolis (Kock, 244) σκῶμμα . . . . σφόδρα ψυχρόν. Isoc. 21 D; Pl. *Euthyd.* 284 E. For the distinction between ψυχρός and κακόζηλος, *affected,* see Demet. *de El.* 186.

C. LIGHT AND DARKNESS

It is altogether natural to consider a style which is clear and lucid as illuminated by the daylight of perspicuity, while certain literary faults as brachylogy, redundancy, frigidity cause a darkness and gloom as of the night to obscure the sense. Greilich (pp. 36, 37) classifies the words defined below, e. g., φῶς, σκότος, as borrowed from painting, i. e., the light and shade of a picture. Now the metaphorical force in these terms is weak, but it is more natural to suppose that their primary force, when conscious in the mind of the speaker, had reference to the brightness of day and the darkness of night. This is shown by Dionysius, who says (*ad Pomp.* p. 759), "Certain faults obscure what is clear, and *make it like unto darkness.*" So Jonson, *Timber,*[1] p. 59, "Many writers perplex their readers and hearers with mere nonsense. *Their writings need sunshine.*"

[1] A number of very apt quotations from Jonson's *Timber* are cited in the following pages, especially in Section II. These are often very close parallels, from the fact that Jonson drew freely from the ancient critics, translating, imitating, or commenting on passages which struck his fancy. Quintilian is an especial favorite with him; so also the elder Seneca, Aristotle's *Poetics,* and Plutarch, as well as the more usual classic writers. (Cf. Schelling ed. of Jonson's *Timber,* Ginn & Co.) For Jonson's manner of "looting classical treasuries" see Symonds, "Ben Jonson" in *English Worthies,* pp. 52, 53.

φῶς, of style, *clearness, perspicuity, light.* L. *lux.* Dion. H. *de Thuc.* 9, p. 828 speaks of *τὸ τηλαυγὲς φῶς ἐκεῖνο καὶ καθαρόν* in narration. Philostr. *V. Soph.* 1, p. 509, *σαφηνείας φῶς ἐν τῷ λόγῳ.* Quint. 2, 5, 7, *narrandi lux.*

λαμπρός, bright, brilliant, shining, of sun, stars, water, white clothes, etc. So of style, which is *brilliant, splendid and conspicuous* for any reason. L. *splendidus.* Arist. *Poetics* 24, 23, *ἡ λίαν λαμπρὰ λέξις, an over-brilliant or ornamented diction.* Ar. *Av.* 1388. Hermog. *λαμπρὸς λόγος.* **λαμπρότης**, *brilliancy.* L. *genus dicendi splendidum.* In Hermog. *π. ἰδ.* chap. 9 (Sp. 2, p. 304), *λαμπρότης* materially assists in producing *μέγεθος, grandeur,* and *ἀξίωμα, dignity.*

λευκός, light, bright, white. Of style *clear, transparent.* L. *candidus.* Phot. *Bibl.* 193 praises in Maximus *τὸ λευκὸν εἶδος λόγου, genus dicendi candidum,* i. e., *clearness and purity.* Suidas, s. v. *ἐνάργεια* = *λευκότης καὶ φανότης τῶν λόγων.*

ἔμφασις, a reflection in a smooth surface, then outward appearance. *Appearance, impression.* Demet. *de El.* 47, 57. As a rhet. fig. *emphasis* lies in a statement when it means more than it apparently conveys; cf. Volkmann, p. 445.

μελαίνειν, *to obscure, blacken, obfuscate.* L. *orationis lucem obscurare.* Dion. H. *ad Pomp.* p. 759. So **ἐπισκοτεῖν**, Arist. *Rhet.* 3, 3, *διαλύει τὸ σαφὲς τῷ ἐπισκοτεῖν.* **σκοτεινός**, *dark, obscure.* L. *obscurus, tenebricosus.* Of style, opp. to *σαφής.* Demet. *de El.* 192. Dion. H. *de Dem.* 35, p. 1064, Æschines is said to have blamed Demosth. for *τὸ σκοτεινόν.* Phot. 138. Heraclitus was called *ὁ σκοτεινός* because of the obscurity of his writings; so Lycophron is called *ater, obscure,* by Stat. *Silv.* 5, 3, 157, *latebrasque Lycophronis atri.* **σκοτίζειν**, to *obscure, darken, confuse.* Cf. Quint. 8, 2, 18, who says "that the literary fault of obscurity is not new. In Titus Livius there is mentioned an instructor who ordered his pupils to obscure (*obscurare*) their language, using the Greek word '*σκότισον.*'" Jonson *Timber* p. 63, is doubtless imitating Quint. 4, 2 *et passim* when he says: "Rectitudo lucem adfert; obliquitas et circumductio offuscat. Obscuritas offundit tenebras."

D. WEIGHT, HEIGHT, AND LENGTH

In this section we shall consider a number of critical terms which have their origin in the ideas of weight or size of material objects; in height; and in position, length, or extension. Weighty qualities in style which suggest solidity are generally commendable, at least where gravity and dignity are desired. Greek style, however, whether poetry or prose is the medium, is characterized in general by lightness and delicacy of touch rather than by the weighty or the ponderous. As Symonds (*Essays, Speculative and Suggestive*, p. 194) says, "*Ponderosity* is not the note of Greek eloquence, yet two great poets, Pindar and Æschylus, revealed the possibility of a *massive* Greek style." Excellence, too, is usually associated with height or elevation. So Dionysius

(*de Dem.* 34) says that in Demosthenes, propriety, τὸ πρέπον, *touches the stars.* On the contrary, τὸ ὕπτιον in style, for instance, is a defect, for the word has the idea of loss of height or position, viz., *prostration and supineness;* so Eustathius (*ad Il.* p. 827) aptly speaks of *setting upright a prostrate style.*

Weight—

βάρος, lit. weight, heaviness. Of language, *gravity, dignity.* L. *gravitas.* Dion. H. *de Dem.* 34, p. 1061. So βαρύτης esp. in Hermog. Cf. the term **ἐμβριθής**, lit. *weighty.* L. *gravis.* τὸ ἐμβριθές, of style, *weight, gravity, dignity.* L. *gravitas.* Dion. H. *ad Amm.* 2, p. 793; Longin. 9, 3, ἐμβριθεῖς ἔννοιαι.

ὄγκος, lit. bulk, mass, weight. Of style, *dignity, pomp, impressiveness, gravity.* L. *amplitudo, tumor.* The word is freely used in both complimentary and unfavorable senses and the context must often be the guide as to the intended meaning. For the favorable sense, cf. Isoc. 15, 47, ἐνθυμήμασιν ὀγκωδεστέροις. Arist. *Rhet.* 3, 6 = *amplification,* as opposed to συντομία, *conciseness; idem, Poetics* 24, 5, of the massive heroic measure. Demet. *de El.* 36 in a favorable sense (where ὄγκος and μέγεθος are joined); see also 54, 66, 77, 83. Longin. 8, 3 joins τὸν ὄγκον καὶ τὸ ὑψηλόν, *dignity and elevation. Id.* 15, 1. Hermog. π. ἰδ (Sp. 2, p. 286) joins ὄγκον, μέγεθος and ἀξίωμα. Phot. *Bibl.* 71. The term ὄγκος often has an unfavorable sense, however. Volkmann (p. 557) is clearly wrong when he says, "Das Wort ὄγκος bezeichnet bei den Rhetoren keineswegs, wie unser Schwulst, etwas schlechtes, sondern das os magnum, die sublimitas." For the meaning, *pomp, magniloquence, inflation* (causing frigidity), *tumidity, bombast* (L. *tumor*) cf. Longin. 3, 4; *swellings* (ὄγκοι) both of body and diction are evils. Cf. 30, 2. Demet. *de El.* 114, 119, 120, 247. Cf. adjectives, ὀγκηρός, ὀγκώδης, ὑπέρογκος, and the verbs ὀγκοῦν and διογκοῦν. It is convenient to insert here several words, compounds of ἵππος which contain, in general, the idea of size and bulk, which cause bombast: ἱππόλοφοι (λόγοι), Ar. *Ran.* 818; ἱππόκρημνα (ῥήματα), *ibid.* 929; ἱπποβάμον (ῥῆμα), *ibid.* 821; ἱπποτυφία, *excessive ornamentation of unimportant subject-matter.* Lucian and Diog. L.

Height—

διηρμένος, *lofty, elevated.* L. *grandis, sublimis.* Hermog. π. ἰδ. (Sp. 2, p. 415).

ὑψηλός, *lofty, elevated* (akin to μεγαλοπρεπής). L. *sublimis, magnificus, grandis* (Quint. 10, 1, 65). Frequent in Dion. H. and Longin. **ὕψος**, *elevation, sublimity, loftiness, dignity, grandeur, eloquence.* L. *sublimitas.* Longin. 1, 3 defines it as ἀκρότης καὶ ἐξοχή τις λόγων. A definition suggested is, "anything which raises composition above the usual level, or infuses into it uncommon strength, beauty, or vivacity." (Cf. Roberts.) The term goes back to Cæcilius at least; see Longin. 1, 1.

μετέωρος, lit. raised above ground, high in air. Of style, *inflated, bombastic, tumid.* L. *tumidus.* Longin. 3, 2 gives examples from Gorgias. Dion. H. *de Isaeo* 19 of Isoc. in a good sense.

εὐκόρυφος, lit. with beautiful top. Of periods, *ending well, having a suitable and rhythmical structure.* Dion. H. *de Dem.* 43 (p. 1093) opp. to ὕπτιαι.

βάθος, *depth* or *height*. In Longin. 2, 1 *the profound*, a synonym of **ὕψος**, *the lofty*. In English Rhetoric, *bathos*, of course, always has an unfavorable significance, *anticlimax;* cf. Martinus Scriblerus, *περὶ βάθους*: *Or of the Art of Sinking in Poetry* (Elwin and Courthope's edition of Pope's Works, X, pp. 344–409).

Position, Length, Extension—

ὕπτιος, lit. fallen on the back, prostrate, supine. Of language or style, *languid, spiritless, slow, flat, tedious, nerveless.* L. *supinus.* Quint. 10, 2, 17. *τὸ ὕπτιον, negligence, carelessness.* L. *tarditas, languor, absence of force or energy.* So **ὑπτιότης**. Verb, **ὑπτιάζειν**, *to be negligent or careless.* Phot. *Bibl.* 79. Philostr. *V. Soph.* p. 495. Frequent term in Dion. H. as a fault of style. Cf. *de Isoc.* 2. *ὕπτια λέξις, de Dem.* 18. Hermog. *π. ἰδ.* 2 (Sp. p. 412), "Isoc. has no *γοργότης*, but rather *τὸ ὕπτιον*."

χαμαιπετής, *low, mean, vulgar, groveling.* L. *humilis.* Lucian, *Hist. Conscr.* 16. Phot. *Bibl.* 97; 180. Horace's *serpit humi, A. P.* 28 and *sermones repentes per humum, Ep.* 2, 1, 251, may be compared.

σχοινοτενής, lit. stretched out, like a rope or measuring line. Of style, *stretched out, long, prolix;* cf. Eng. term *wire-drawn*, of *spun-out* style. Pind. *Fr.* 47, *σχοινοτένεια ἀοιδά.* Hermog. *π. εὑρ.* Sp. 2, p. 244; Anon. *π. σχ.* Sp. 3, p. 113; Phot. *Bibl.* 192; 164; 177.

ὀρθός, *straight, direct.* L. *rectus.* Opp. term is **ἀγκύλος**, lit. crooked, curved; met. of style, *involved, intricate.* L. *contortus, intricatus.*

ἀφελής, lit. even, smooth. Of plains, Ar. *Eq.* 527; of language, *simple, not involved.* Arist. *Rhet.* 3, 9; see Cope's note. Of style, *plain, simple.* Dion. H. *ad Pomp.* 2, p. 758, *τὸ ἀφελές* and *ἀφέλεια, plain, simple style.* L. *simplicitas.* Cf. Quint. 11, 1. Lysias is the great exemplar of *τὸ ἀφελές. ἡ λέξις ἀφελής*, also designated *ἡ λιτή* in Dion. H. *de Dem.* 2, is Cicero's *genus tenue* (*Orator*). The diffuse style of the speech *On Concord* (of the Sophist Antiphon) is *like to a smooth plain, παραπλήσια τῶν πεδίων τοῖς λείοις.* (Philostr. *V. Soph.* p. 500.)

E. FLOWERS

Greek literature abounds in metaphors derived from flowers and their blossoming. Literary criticism, too, from Isocrates down, frequently designates a figurative, elaborate, or embellished style as *flowery.* When not carried to excess, such a style is commended by the critics. As Jonson *Timber* p. 61, says, "Some words are to be culled out for ornament and color, as we gather flowers to strew houses, or make garlands."

ἀνθίζειν, lit. to strew or deck with flowers. Met. *to use a flowery or florid style.* This is expressed in Latin by a met. term of different origin, *depingere.* Dion. H. *de Lys.* 13, p. 481, speaks of the *χάρις* of Lysias, *ἀνθίζουσα τὴν λέξιν αὐτοῦ. Idem, de Isoc.* 13. So *ἐπανθίζειν*, Philostr. 500. Cf. *ἐπανθεῖν*, Dion. H. *de Dem.* 13, p. 992; Longin. chap. 30. **ἀνθηρός**, *flowery, florid.* L. *floridus* (*floribus laetus*, Quint. 8, 3, 88). Isoc. 294 E, *ἀνθηρότερον λέγειν.* Dion. H. *de*

Dem. 18, p. 1007; *idem, de Comp.* 21. The γλαφυρὰ ἢ ἀνθηρὰ ἁρμονία, *the smooth or florid*, is one of his three styles or modes of composition; characterized in L. by various terms, *lene, nitidum, suave, compositum, medium.* ἄνθος, *flower.* L. *flos.* Dion. H. *Ep. ad Pomp.* 2, p. 759; Longin. 10, 4; Anon. in Sp. Rh. Gr. 1, p. 323. For *flowers* (*flores, flosculi*) of Rhet., cf. Cic. *Sest.* 56, 119; Quint. 2, 5, 22; 10, 5, 23; 12, 10, 73; Gell. 17, 2, 1. In this category we may discuss the word ἐπιφυλλίδες used by Ar. *Ran.* 92 of petty poetasters. L. and S. follow the scholiast, "Small grapes left for gleaners;" so Ern. "racemi post vindemiam collecti." Fritzsche perhaps better takes the word to mean, "vines of rank leafage," i. e., abundance of leaves but little fruit. Cf. Pope, *Es. on Crit.* 308–9:

> "Words are like leaves; and where they most abound,
> Much fruit of sense beneath is rarely found."

So Quint. 8, Proem. 23: "Too many niceties obscure the sense and choke the crop, as it were, with a superabundance of herbage—sensus obumbrant et velut laeto gramine sata strangulant."

2. The Human Body: its Condition, Appearance, Dress, Care, Etc.

One of the most fruitful sources from which the ancient rhetoricians derived critical terms, figurative illustrations of style and rhetorical characteristics is the human body, its appearance and condition, and its constituent parts. The Ps. Plut. περὶ παίδ. ἀγωγ. 7 says: "Just as the body should be sound and in a healthy condition, so λόγος likewise must be not only free from disease, ἄνοσος, but robust, εὔρωστος." So the necessity of health and sanity, *bona valetudo, sanitas, salubritas, integritas*, in discourse is constantly emphasized in the Roman literary critics. Cf. Quint. 2, 4, 9; 10, 1, 44; 12, 10, 15. Cic. *Brut.* 82, 284; 80, 278; 13, 51; *de Opt. Gen. Or.* 8; 11 and 12. Tac. *Dial.* 25, 26. Tacitus (*Dial.* 21) gives a very striking comparison between *oratio* and *corpus hominis.* "Oratio autem sicut corpus hominis ea demum pulchra est in qua non eminent venae nec ossa numerantur, sed temperatus ac bonus sanguis implet membra et exsurgit toris ipsosque nervos rubor tegit et decor commendat." This may be the source of Jonson *Timber* p. 66: "Where juice wanteth, the language is thin, flagging, poor, starved, scarce covering the bone, *jejuna, macilenta, strigosa* and shews like stones in a sack." A forcible comparison is given by Pliny (*Ep.* 5, 8): "The bare bones, muscles and sinews, *ossa, musculi, nervi*, suit history; oratory needs swelling brawn and flowing

hair, *tori quidam et quasi iubae.*" Demet. (*de El.* 2) compares sentence-structure to the arm and its parts.

As in the physical constitution there is a striking difference between slender and robust persons, so, by analogy, in types of style the rhetoricians opposed the *plain, spare,* and *meager* to the *full, ample,* and *forcible.* The metaphor in the following two terms is undoubtedly that of bodily condition.

ἰσχνός, lit. dry, withered, esp. of persons, lean, spare, meager. As one of the three types of style, *ἀδρόν, ἰσχνόν, μέσον. Plain, simple, unadorned, spare.* L. *tenuis* (Cic. *de Or.* 3, 52, 199), *subtilis* (Quint. 12, 10, 58), *gracilis* (Aul. Gel. 6, 14). Lysias was the typical example of the *ἰσχ. χαρακτήρ.* Cf. Dion. H. *de Dem.* chap. 11. Demet. *de El.* 36, 183, 190 *et passim.* Dion. H. *Ep. ad Pomp.* 2, p. 758 (*et passim*). *ἰσχνότης* is the noun. Perhaps the statement of Jonson *Timber* p. 66 may be taken to describe the *ἰσχνὸς χ.* "There be some styles again that have not less blood, but less flesh and corpulence. These are bony and sinewy, *ossea et nervosa; ossa habent, et nervos.*"

ἁδρός, lit. *thick, stout;* of persons, large, strong. Of style, sometimes opposed to the *ἰσχνὸς χαρακτήρ, strong, forcible expression.* L. *uber* and *amplus.* (Quint. 10, 1, 44; 12, 10, 58, grande atque robustum, quod *ἁδρόν* vocant.) *Uber, grande, amplum, elatum, concitatum.* Dion. H. *de Comp.* 4 (Sch. p. 62), *ἁδρὰ νοήματα.* Longin. 40, 4; Aul. Gel. 6, 14; Eustath. *ad Hom.* Il. p. 406, 30. The Roman rhetoricians frequently use the words *sanguis* and *sucus* to describe *fullness, richness, warmth, robustness* of style. For *sanguis,* cf. Cic. *Brut.* 36, "sucus ille et sanguis incorruptus" (of Attic orat.); *ibid.* 68, 283. Quint. 8, 3, 6; 10, 1, 60; 10, 1, 115; 10, 2, 12; 11, 1, 34. *Sucus* lit. vital juice, sap of life. Met.: *Or.* 23, 76; *de Or.* 2, 88; *ibid.* 93; 3, 96. *Brut.* 36. Quint. 1, Proem. 24; 10, 1, 31. Cf. also Quintilian's striking phrase (10, 1, 32) *Livi lactea ubertas,* the milky richness of Livy.

ἁβρότης, in its earliest use refers to beauty, grace, and delicacy of personal appearance. As a term of style it is rather late. *Sweetness and charm.* L. *dulcedo, amoenitas, suavitas.* In Hermogenes (Sp. 2, p. 368), *ἁβρότης, γλυκύτης, ἡδονή* and *ὥρα*, are almost synonymous terms, and are produced by the same means. Menander, Philostr., Eustath. Cf. **τρυφερός**, *delicate, dainty, elegant, effeminate.* L. *elegans, nitidus.* Dion. H. *de Comp.* chap. 22.

ἀκμή, most frequently of the prime of life, of greatest strength and vigor. Of style, *vigor.* L. *vigor orationis, vis.* In Hermog. *π. ἰδ.* 1, chap. 10 (Sp. 2, p. 308) *ἀκμή* arises from *λαμπρότης* and *τραχύτης. Ἀκμαῖος λόγος* is a *robust, sinewy* eloquence which pushes an adversary hard. (Jebb. 2, p. 299).

γόνιμος, lit. productive, generative, fruitful. L. *fecundus.* Ar. *Ran.* 96, *γόνιμον δὲ ποιητὴν ἂν οὐχ εὕροις ἔτι ζητῶν*, i. e, a genuine poet of highest originality. Longin. 31, *θρεπτικώτατον καὶ γόνιμον.* Menander (Walz 9, p. 154). *τὸ γόνιμον*, fecundity, native ability in a writer. L. *fecunditas, ingenium.* Philostr. *V. Soph.* 2, p. 582; Phot. *Bibl.* 6. Of the opposite meaning is **ἄγονος**, *barren, unproductive, sterile.* Plut. 2, 348 B, *ἄγονος ποιητής.*

ἔμψυχος, *living, keen, animated.* L. *sanguinis plenus, vivus, animatus.* Longin. 34, 4. Luc. *Dem.* 14, *ἐμ. λόγος.* So Hermog. Opposite term is *ἄψυχος.*

τὸ ἔμψυχον, *liveliness, vigor, animation* in an orator, Dion. H. *de Isoc.* 13, p. 560. So ἰσχύς, originally strength of body. Of style, *strength, force*, Dion. H. *ad Pomp.* 3, p. 776.

κάλλος, beauty of persons, esp. of women. Of style, *beauty*. L. *pulchritudo*. From Arist. down. Longin 5; Demet. *de El.* 106, 166 *et passim*. So εὐμορφία, *elegance, beauty of form*. Dion. H. *de Dem.* chap. 32.

μυκτήρ, lit. the nose; from the use of the nose to express ridicule (cf. μυκτηρίζειν), *raillery, sarcasm*. Longin. 34, 2 μ. possessed by Hypereides. Quint. 8, 6, 59. So *nasus* in Lat., Mart. 1, 42, 18. From the features also is, ὀφρύς, lit. brow. L. *supercilium*. Of style or diction, *exaggeration*. Ar. *Ran.* 925, ῥήματα ὀφρῦς ἔχοντα. Philostr.

μέγεθος, in Homer always of stature, size of persons. Of style, *grandeur, elevation*. L. *magnitudo, sublimitas*. Demet., Longin., Hermog. π. ἰδ. 1, chap. 5 (Sp. p. 286). Phot. μικρότης, *littleness, meanness*, L. *parvitas, exilitas*, is the opposite term.

ῥώμη, bodily strength. Of a writer, *force*. Of Thuc. in Dion. H. Ἀρχ. Κρ. p. 425 (R.). L. *vis*. (Quint. 10, 1, 73, of Thuc.) Cf. ἀλκή, Dion. H. *de Thuc.* 23 *ad fin*. So στιβαρός, *virile, robust*, synonymous with *austere*. L. *robustus*. σ. λέξις, *de Thuc.* 24; *de Comp.* 22.

τάχος, swiftness of foot of animals and men. *Rapid movement, rapidity of language*. L. *celeritas*. Arist. down.

τόνος, *intensity, energy*. L. *vis, robur, nervi orationis*. Dion. H. *de Thuc.* chap. 53; *de Isoc.* 13. Longin. 9, 13, and 34. So εὐτονία, Dion. H. Ἀρχ. Κρ. 2, 3. ἄτονος, *languid*.

ὥρα, freshness, vigor and beauty of youth. Of style, *freshness and beauty*. Dion. H. *ad Pomp.* 2, 4.

For these positive qualities of style, cf. L. *nervus, vis, vires, vigor, nervi, lacerti, ossa, robur*. Similar English terms are: Animated, full-blooded, full-bodied, hearty, lively, lusty, muscular, nervous, robust, sinewy, strenuous, supple, vigor.

Weaknesses and faults of style are aptly designated by striking terms properly applied to impaired bodily condition. Cf. the English terms, cold-blooded, emasculate, exhausted, feeble, flaccid, invertebrate, languid, lax, loose-jointed, meager, nerveless, weak.

αὐχμηρός, lit. dry, dirty, squalid. τὸ αὐχμηρόν and ὁ αὐχμός refer to a *dry, meager, spare, jejune* style. L. *squalor, siccitas*. Used esp. by Dion. H., cf. Ἀρχ. Κρ. p. 431, of Lysias, τὸ αὐχμηρὸν ἐκπεφευγώς; *de Dem.* chap. 44; *de Thuc.* 51. A synonym is ῥυπαρός, *dirty, sordid*. Longin. 43. 5.

βλακώδης, lit. lazy, indolent. τὸ βλακῶδες, Phot. *Bibl.* 94, of the *slack, languid* character of the diction of Iamblichus. Similarly μαλακός of habit of life, *soft, languid, pleasant, lazy*. L. *mollis*. Isoc. 5, 149 asks pardon if his discourse be μαλακώτερον, *somewhat languid, feeble*. So 12, 4. Arist. *Rhet.* and Dion. H. So also μαλθακός.

ἄψυχος, *lifeless, lacking in spirit*. L. *inanimus, exsanguis*. Dion. H. *de Dem.* p. 1012, ἄψυχος διάλεκτος. So ἀπόψυχα. Longin. 42, cf. τεθνηκός, *dead, lifeless*. L. *vita carens*. Eunap. *Vit. Liban.* p. 98 (170), ὁ δὲ λόγος αὐτῷ . . . . παντελῶς ἀσθενὴς καὶ τεθνηκὼς καὶ ἄπνους.

ὑπονυστάζειν, L. *dormitare*. A writer who occasionally lapses from his usual excellence is sometimes conceived as *nodding or napping*. The best known passage is Horace's criticism of Homer, *A. P.* 359: "Et idem indignor quandoque bonus dormitat Homerus." Pope, however (*Essay on Criticism*), tells us, "Nor is it Homer nods, but we that dream." Cicero claims that Demosthenes occasionally "snoozes;" cf. Plut. *Cic.* 24. So Quint. 10, 1, 24: "Ciceroni dormitare interim Demosthenes, Horatio vero etiam Homerus ipse videatur." So 12, 1, 22. See Longin. (33, 4) on this topic.

κατασκελετεύειν, lit. *to reduce to a skeleton*. Pass. *to be robbed of flesh and blood*. Isoc. 15, 268. Longin. 2, 1: "Works of nature are made worse and feebler, when wizened by the rules of art." (Rob.) κατασκελής, Dion. H. *de Isoc.* chap. 2. So Quint. Proem. 24 and Taine, of Tillotson: "What a style! It is a skeleton with all its joints coarsely displayed."

δασύτης, lit. shaggy, covered with hair. In Gram. *roughness, aspiration*. L. *asperitas*. Arist. down. Adj. δασύς. Opp. is **ψιλότης** and **ψιλός**, lit. bald. *Smoothness*. L. *lenitas, lenis*. In Gram. of smooth breathing. ψιλὸς λόγος, *bare, unadorned prose*, as opposed to poetry, clothed in meter, Arist. *Rhet.* 3, 2, 3. Pl. *Menex.* 239 C.

ἐξασθενεῖν, of physical weakness. Of composition, *to fail in strength* or *vigor*. L. *deficere*, adj. *enervatus*. Demet. *de El.* 50; *ibid.* τὸ ἀσθενές. Diod. 20, 78.

παχύς, of large, stout bodies, of fat persons, opp. to ἰσχνός. Arist. *Politica*, 3, 2, 1, παχέως ὁρίζεσθαι, *to define roughly*. Dion. H. *Ep. ad Pomp.* 2, p. 759, *coarse, heavy*, of Plato's language when he uses unusual phraseology and embellishments. Dion. H. *de Isaeo* 19. τὸ παχύ tends to frigidity. Hermog. and Rhetors. Cic. *Or.* 8, 25; "opimum quoddam et tamquam *adipatae* dictionis genus." So Aul. Gel. 17, 10, *opima* and *pinguis*. Cic. *Arch.* 10, 26. Cf. Jonson *Timber* p. 65: "We say it is a fleshy style, *carnosa*, when there is much periphrasis and circuit of words; and when with more than enough it grows fat and corpulent, *adipata, redundans; arvina orationis*, full of suet and tallow."

κολοβός, lit. docked, curtailed, mutilated. L. *curtus, mutilatus*. Arist. *Rhet.* 3, 8, of periods.

κωφός, lit. dumb, mute. L. *mutus*. Demet. *de El.* 68, σύνθεσις κωφή, of a composition lacking in euphony.

ξηρός, lit. dry. Of bodily condition, Eur. *El.* 239. *Arid.* (Rob. suggests *dry, bloodless, sapless, lifeless, bald, jejune.*) L. *aridus, siccus, ieiunus, exsanguis*. Isoc. *Tech.* Fr. 6. Demet. *passim*. ξηρότης, Longin. 3, 3.

χωλός, lit. lame in feet, halting. L. *claudus*. Demet. *de El.* 301, "Hipponax, wishing to abuse his enemies, shattered his verse and *made it limp*, ἐποίησεν χωλόν." Cf. χωλίαμβος, L. *choliambus, scazon*. Demet. 18. Cf. Ascham 3, p. 251: "Carmen hexametrum doth rather trot and hobble than run smoothly in our English tongue." English is rich in terms taken from impeded bodily progression to denote defects in the movement of language or verse. E. g., club-footed, creeping, dragging, floundering, halting, hobbling, lame, limping, lumbering, jog-trot, rambling, shuffling. For opposites, cf. leaping, nimble, skipping, sprightly, vaulting.

Dress, Toilet, etc.—The literary critics and rhetoricians often regard style as a person who is decked out in seemly or unseemly garb, or who has made use of all the resources of the toilet-table. The investiture of words should be a becoming one, however, and not effeminate and luxurious, as Quintilian warns us in 8, Proem. 20. So, also, Dion. H. *de Dem.* 18, p. 1008: "Just as there is a becoming raiment for the person so there is an appropriate expression for thoughts."

κόσμος, ornament, embellishment, dress. L. *mundus, ornatus*, is often applied to the *ornaments of speech*. See Causeret, p. 172. Isoc. 9, 9 says: "To the poets there are given πολλοὶ κόσμοι and these may be ξένοι, καινοί, μεταφοραί or any other embellishments." κόσμος is almost a technical term in Arist., cf. *Poetics* 21, 2; 22, 3, and 22, 10, "κόσμος is appropriate to prose as well as verse." *Rhet.* 3, 7, "κόσμος is not to be added to a mean word as Cleophon does; e. g., πότνια συκῆ." Verb **κοσμεῖν** in Arist. *Rhet.* 3, 2, λέξις κεκοσμημένη is opposed to λ. ταπεινή. Cf. Isoc. 5, 27; 9, 5; 9, 9; 9, 76; *Ep.* 9, 5. Ar. *Ran.* 1027, κοσμήσας ἔργον ἄριστον, i. e., Æsch. *Pers.* Pl. *Apol.* 1. Demet. *de El.* 106 *et passim.* **ἐπικοσμεῖν**, *to adorn, embellish.* L. *ornare.* Demet. *de El.* 106.

κομψός, lit. well-groomed, or dressed. *Neat, elegant, superfine.* L. *comptus.* Cf. Norden, 1, p. 69, "κ. zierlich dann überhaupt geistreich stammt aus der alten Sophistenzeit." κομψός = L. *bellus.* Cf. Dion. H. *de Dem.* 40; *Ep. ad Pomp.* p. 759; *de Isoc.* 12. Ar. *Eq.* 18, κομψευριπικῶς, *refined Euripidean.* **κομψεύεσθαι**, *to adorn language in a charming manner, to embellish.* L. *nitida, comptaque oratione uti.* Dion. H. *de Isoc.* 14, p. 564. **κομψεία**, *daintiness, elegance.* L. *elegantia.* Pl. *Phaedo*, 101 C; Demet. *de El.* 36. **ἀκόμψευτος**, *unadorned, not refined.* L. *incomptus, unkempt, in disarray.* Cic. *de Or.* 1, 234; *ad Att.* 2, 1, 1; Quint. 8, 6, 41; Hor. *A.P.* 446. Cf. Cic. *Or.* 23, 78, *Oratio* compared to a *mulier inornata.* Dion. H. *de Comp.* 22. **κομψότης**, *elegance of language.* Isoc. 12, 1; 15, 195. **μικρόκομψον**, *tricked out with small ornaments, finical.* L. *bellulum.* Cf. Dion. H. *de Comp.*

τὸ εὔζωνον, lit. well-girdled, is a term taken from dress. Of style, *graceful slenderness.* Hermog. π. ἰδ. (Sp. 2, pp. 286 and 290). In this style, μέγεθος is lacking, hence it may be almost synonymous with τὸ εὐτελές.

μυροθήκιον. Cic. says (*ad Att.* 2, 1, 1) that he lavished on a Greek version of the story of his consulship totum Isocrati μυροθήκιον, atque omnes eius discipulorum arculas, all the *fragrant essences* of Isoc. and all the little *perfume-boxes* of his pupils.

καλλωπίζεσθαι, lit. *to make the face beautiful.* Of language, *to elaborate, to polish and adorn.* Dion. H. *de Dem.* 18, p. 1008, διὰ τῶν θεατρικῶν σχημάτων καλλωπίζειν τὸν λόγον. Hermog. **καλλωπίσματα**, *adornments.* L. *mundus orationis.* Dion. H. *de Thuc.* 46, p. 928.

περιβολή and **περιβάλλειν** are metaphorical terms derived from dress. In Isoc. 5, 16 ἡ π. τοῦ λόγου, "the compass of the matter," the sense is perhaps rather from περιβάλλειν, *to inclose*, but in Philostr. *V. Soph.* (511) περιβολή is equivalent to L. *amictus, dress*, τὸ . . . . δικανικὸν σοφιστικῇ περιβολῇ ἐκόσμησεν. In Hermog. π. ἰδ. 1, chap. 11, π. = *amplification.*

κολπώδης, *diffuse.* L. *sinuosus.* Of discourse, Dion. H. *de Dem.* 18, p. 1007. The metaphor is probably from puffed out and flowing vesture, as is seen from chap. 19, *ταῦτα κεκολπωμένα σφίγξαι μᾶλλον ἐνῆν*, "the drooping folds might have been pinned up more neatly." (Jebb.)

βοστρυχίζειν and **κτενίζειν** are two interesting terms found in Dion. H. *de Comp.* 25, *ὁ δὲ Πλάτων τοὺς ἑαυτοῦ διαλόγους κτενίζων καὶ βοστρυχίζων*, Plato, *combing and curling* his dialogues. *β.*, lit. to curl or dress the hair, hence of language, *to adorn, elaborate.* **κτενίζειν**, to comb, to devote an excess of care and attention to composition. Cf. Cic. *Or.* 23, 78, *calamistri*, lit. curling-irons, i. e., *rhetorical adornment.* Also *Brut.* 262; Tac. *Dial.* 26. *Cincinni, de Or.* 3, 25, 100. Quint. 8, Proem. 22, protests against eloquence employing the manicure and hairdresser.

A few words of miscellaneous origin applied to literary embellishments are **κώδων**, lit. a bell on the trappings of a horse; of style, *excessive ornamentation, jingling.* L. *tintinnabula.* So Tac. *Dial.* 26, *tinnitus, jingling style.* See Longin. 23, 4. Cf. **κρόταλον**, *castanet*, of a talkative fellow, Ar. *Nub.* 259. *Ibid.* 448. **ῥωπικός**, **ῥῶπος**, petty wares. *τὸ ῥωπικόν*, Longin. 3, 4 is, in style, *the tawdry, cheap gloss, trumpery ornamentation.* Cf. also Plut. and Polybius. The following English terms designate over-adornment or embellishment; gaudy, painted, tawdry, tinsel, finery, over-jeweled, high-colored, brocaded, embroidered, gloss, jingle. This style is well described by Pope, *Essay on Criticism*, 293:

> "Poets, like painters, thus, unskilled to trace
> The naked nature, and the living grace,
> With gold and jewels cover evr'y part,
> And hide with ornaments their want of art."

3. Athletics, War, and the Sea

Athletics.—When we consider the importance and prominence of athletics and war in the training and life of the Greeks, we should not be surprised to find even more terms than we do from this source, as the orator is frequently compared to a fighter or wrestler.

ἀθλητής, L. *athleta.* Lit. a combatant, fighter, and then *one who is well-versed, practiced, or master of a subject*, e. g., rhetoric. Dion. H. *de Isoc.* 11, *τῆς κατασκευῆς ἀθλητὴν ἰσχυρότερον*, as a master of elaboration Isoc. is superior to Lysias. *Id. de Dem.* 18, *ἀθληταὶ τῆς ἀληθινῆς λέξεως.*

ἀγωνιστής, *a fighter, combatant in political and judicial contests.* Isoc. 13, 15; Pl. *Phaedr.* 269 D, *ἀγωνιστὴς τέλεος.* Dion. H. *ad Amm.* 1, 2, *ἀγωνισταὶ λόγων ῥητορικῶν. Id. de Isaeo* 20, says of Antiphon, *ἀγωνιστὴς δὲ λόγων οὔτε συμβουλευτικῶν οὔτε δικανικῶν ἐστι.* **ἀγών**, *contest in assembly or law-court* and the speech delivered in these places. L. *certamen, contentio.* Dion. H. *ad Amm.* 1, 2 (p. 721) of Demosth. orations, *et passim.* **ἀγωνιστική** (*λέξις*) is *the controversial style* used by speakers in political and judicial contests. L. *genus dicendi contentiosum*, opposed to the *γραφικὴ λέξις* in Arist. *Rhet.* 3, 12, 1.

ἐναγώνιος (λόγος), *a speech in a contest of a controversial character.* L. *contentionibus aptum dicendi genus.* Dion. H. *de Isaeo* 20; *de Thuc.* 23; *de Dem.* 18. On *τὸ ἐναγώνιον, the art of grappling*, see Jebb. 2, p. 305. **ἀγωνίζεσθαι**, Alcid. *περὶ σοφιστῶν* 25, *τοῖς μετὰ τῶν γραπτῶν ἀγωνιζομένοις λόγων.*

προγυμνάσματα, lit. preparations for war (Ath. 631 A); in Rhetoric, *preliminary exercises for training youths.* L. *exercitationes.* Hermogenes was one of the numerous writers of *προγυμνάσματα.*

Wrestling gives us the following terms: **παλαίστρα**, lit. a wrestling school. Met. of the School of Socrates, Longin. 4, 4. So the L. *ludus*, a training-school for children and gladiators, was used of orators; cf. Cic. *de Or.* 2, 94 of the school of Isocrates. **πάλαισμα**, a bout at wrestling. Ar. *Ran.* 878, *παλαίσματα* = *lists*, of the poetical contest between Æschylus and Euripides. *Ibid.* 689, *π.* = *tricks.* *π. δικαστηρίου*, trick of the court-room, Æschin. 83, 16, legal contest, = *contentio.* Hermog. *π. μεθ. δειν.* **τὸ εὐπάλαιστρον**, Longin. 34, 2, of Hypereides, *skill in contests* of irony. **λαβή** and **ἀφή**, a grip or hold, of pugilists and wrestlers, grasp, hence *oratorical power and strength.* Dion. H. *de Dem.* 18. *λαβή, ibid.* 20. *ἀφή, de Lys.* 13. **προεξαγκωνίζειν**, of boxers, to move the arms before fighting. *Of beginning a speech with a procœmium*, Arist. *Rhet.* 3, 14. **λυγισμοί** and **στροφαί**, *twistings and turnings* of wrestlers to avoid a blow or hold. Of Euripides' sophistical devices, Ar. *Ran.* 775.

εὔστοχος, *hitting the mark, aiming well*, is from archery or javelin-throwing. Of Hypereides, Dion. H. *Ἀρχ. Κρ.* 5, 6. In Diog. L. 6, 74, *ready at repartee*, of Diogenes Cyn. So **εὔθικτος.** *εὔθ. προοίμια*, Hermog. *π. εὑρ.* 1, 2.

θηρᾶν, *to hunt, pursue, aim for*, is a term from hunting. L. *venari.* Ar. *Nub.* 358, *θηρατὰ λόγων φιλομούσων.* Dion. H. *de Dem.* 40, *τὴν εὐφωνίαν θηρωμένη.* Ath. 3, 122 C. Cicero is fond of the term *aucupor*, lit. to snare or trap birds. Cf. *Or.* 19, 63; *de Or.* 2, 30, of Rhetoric.

περίπατος, lit. a walking-about. The beginning of its metaphorical use as a rhetorical term, meaning *a discourse during a walk*, then simply *argumentation* or *disquisition*, L. *disputatio*, is seen in Ar. *Ran.* 953: *τοῦτο μὲν ἔασον, ὦ τᾶν· οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα περί γε τούτου.* *π.* = *διατριβή* according to the Scholiast. Both the primary and transferred meanings are seen in the use of the word in *Ran.* 942. Later *οἱ ἐκ τοῦ περιπάτου* is the designation of the Peripatetics, school of Aristotle. *Περίπατον ποιεῖσθαι λόγων*, Introd. to 2 Maccabees (B. II, 30). Cf. *Philologus*, Band LXIII, Heft I, p. 7, Radermacher. Verb **περιπατεῖν**, lit. to walk up and down, then to walk about while teaching. Pl. *Ep.* 348 C; Diog. L. 7, 109; then simply, *to discourse.*

War—

καταστρατηγεῖν, of an orator, Dion. H. *de Isaeo* 3, *κ. τοὺς δικαστάς.* **κατατρέχειν**, lit. to run down, to ravage, lay waste. Of a speaker, Pl. *Legg.* 806 C. Cf. *ἐπιτρέχειν, ἐπιτροχάζειν, ἐπιτρόχαλος, ἐπιτροχάδην*, which have the meaning, *to run lightly over, to touch lightly on a subject, to treat cursorily.* L. *negligenter narrare.* **καταδρομή**, an invasion, inroad, is *an oratorical assault, an invective.* L. *impetus, vehementia.* Æschin. 1, 135; Pl. *Rep.* 472 A; Dion. H., etc. So *καταθεῖν*, Pl. *Theaet.* 171 C. **ἐμβολή**, *assault, attack*, of an orator, Longin. 20, 3.

ἐκδρομή, a sally, charge. In speaking, a *digression*. L. *digressio*. Cf. also *παρεκδρομή*, *ἐκβολή*.

εὐσταλής, of armies, well-equipped. Also of dress. Demet. *de El.* 14, of the old method in writing, *clean-cut*. L. *succinctus*.

τάξις, lit. the order or disposition of troops or an army. In Rhet. *ἡ τοῦ λόγου τάξις*, as opposed to its matter, *order*. L. *ordo*, *dispositio orationis*; *die oratorische Taktik* (Ern.). Alcid. *περὶ σοφιστῶν*, 33. Isoc. Arist. *Rhet.* 3, 12. Longin. 20, 3; Æschin. 3, 205; Dem. 226, 11. *ἀταξία οἰκονομίας*, Dion. H. *Ἀρχ. Κρ.* 3, 2. Quint. 2, 13 (3, 4 and 5) gives an elaborate comparison between the disposition of an army and that of discourse and the analogous duties of general and orator.

πεζός, lit. on foot, as opposed to a horseman. Met. of language, *in prose*, *prosaic*, *pedestrian*. L. *oratio pedestris*. Pl. *Soph.* 237 A, *πεζῇ τε ὧδε ἑκάστοτε λέγων καὶ μετὰ μέτρων*. Luc. *Hist. Conscr.* 8, *πεζή τις ποιητική*, of bombastic history. Demet. *de El.* 90, 93, 167; Dion. H. *ad Amm.* 2, 2. Quint. 10, 1, 81. Cf. Hor. *Sat.* 2, 6, 17, where Palmer says: "the metaphor is from a person soberly jogging along on foot contrasted with the dashing pace of a mounted cavalier." The truth of this is shown by some examples given by Norden (1, p. 33): In Lucian (*Demosth. Encom.* 5) Dem. champion says to the defender of Homer: "It is clear that you are considering poetry only, and despise rhetorical discourses precisely as the knight riding with infantry." So Aristides, Or. 8 (Vol. I, p. 84, Dind.): "It is more natural for a man to use prose, *πεζῷ λόγῳ*, just as to walk, I think, is more natural than to ride."

ἡνία, reins, L. *habenae orationis*. Pl. *Protag.* 338 A, *χαλάσαι τὰς ἡνίας τοῖς λόγοις*. Philostr. *V. Soph.* 2, p. 570, gives an interesting figure: "Alexander's fingers were long and well suited to handle the reins of discourse."

χαλινός, bridle, bit. L. *freni*. *The curbing bit* is a very frequent figure in Greek and Latin. It is particularly common as applied to orators and eloquence. Suidas (s. v. *Ἔφορος*) tells us that Isocrates said that "Theopompus needs the bit, but Ephorus the spur." This statement is found in Cic. *de Or.* 3, 9, 36; *Brut.* 204; *ad Att.* 6, 1, 12; Quint. 2, 8, 11; 10, 1, 74. Cf. Diog. L. 5, 39. Cf. Plin. *Ep.* 9, 26, 7, "laxandos esse eloquentiae frenos." Longin. 2, 2 says of the sublime, "that it often needs the *spur*, *κέντρον*, but often, too, the *curb*, *χαλινός*." **ἀχάλινος**, *unbridled*, *uncurbed*. Ar. *Ran.* 837, the *ἀχ. στόμα* of Æschylus. Eur. *Bacch.* 385.

κέντρον, *spur*, *goad*. L. *calcar*, *aculeus*. In style is *sting*, *incisiveness*, *pungency*; so *ὀξύτης* and *τομή*. Philostr. *V. Soph.* p. 511. Lucian, *Demosth. Encom.* 20, attributes to Pericles *πειθοῦς τι κέντρον*. So Eupolis *Fr.* 94. (Kock). **ἄκεντρον**, *pointless*, *devoid of force*. Longin. 21, 1.

The tongue or the keen thought expressed by it may be considered a sharp, pointed weapon, or instrument which does execution by its incisiveness. So in Aristophanes (*Nub.* 1160) Strepsiades comically speaks of his son *ἀμφήκει γλώττῃ λάμπων*. So *ibid.* 321, Strepsiades' soul longs to *prick* or *puncture* acute opinion with opinion. So the L. *pungere* or *compungere*. Cf. Cic. *de Fin.* 4, 3, 7.

τμητικός, lit. cutting. Met. *trenchant*, *incisive*, *concise*. Dion. H. *de Dem.* 58, Dem. uses *τῇ τμητικῇ βραχυλογίᾳ*. *τμ. τύπος*, Hermog. Anon. (Sp. Rh. Gr. 3, p. 139) has a chapter *περὶ τμητικοῦ σχήματος*. **τομή**, *conciseness*, Eunap.

19, 3 (Didot ed., p. 461), and συντομία, *conciseness*, L. *succincta brevitas* and *concisus* are common from Isoc. and Aristotle down. On the other hand, the point or edge of a sentence or thought, like that of a weapon, may be dulled or blunted; so ἀμβλύνειν, *to blunt, dull, take the edge off*. L. *obtundere, hebetare*. Demet. *de El.* 249.

The Sea.—Greek life and history without the sea and navigation can scarcely be imagined. The literature abounds in allusions to and figures from this source. Yet critical terms of nautical origin are few. Among the Roman critics Quintilian, *Praef. ad Tryph.* 3, speaks of "giving sail to the winds and praying success as we loose the cable." *Id.* 7, *Proem.* 3: "Speech lacking in *dispositio* is confused and floats like a ship without a helmsman."

χειμάζεσθαι, lit. to be storm-tossed, esp. on the sea. Of an *embarrassed* or *labored* style, Pl. *Phileb.* 29 B; Dion. H. *Ep. ad Pomp.*, p. 760.

ἐποκέλλειν, lit. of a ship, to run ashore, aground. Longin. 3, 4 of writers who *run aground* on the tawdry and affected. This word, or rather ἐξοκέλλειν, is frequently used figuratively; cf. Isoc. *Ep.* 2, 13 *drifting* into a long discourse. *Id.* 15, 268; 7, 18.

4. Youth, Old Age, and Sex

Youthful qualities in style may add spirit and force, but for the most part contribute undesirable and injurious elements, viz., over-elaboration or tawdry ornamentation, causing frigidity or injudicious innovations the reverse of elevation.

μειρακιώδης, *youthful*. Of style, *puerile, affected, foppish, sophomoric*. L. *puerilis*. From Arist. *Rhet.* 3, 11 (where it does not have an invidious sense) down. Cf. Norden, 1, pp. 69, 70. νεανικός, τὸ νεανικόν may imply either praise or blame. Cf. νεαρός. τὸ παιδαριῶδες, *childishness, puerility*. L. *puerilis affectatio*. Longin. 4, 1. Dion. H. *ad Pomp.*, p. 787. παιδιώδης, of Theopompus' *childish* digressions.

κόρυζα, lit. running at the nose. Met. *driveling*. Pl. *Rep.* 343 A. Polyb. and Luc.

The characteristics of old age as well as those of youth may cause faults which are to be condemned. As Demet. *de El.* 7 says, οἱ γέροντες μακρολόγοι διὰ τὴν ἀσθένειαν. τὸ πρεσβυτικόν, L. *senile dicendi genus*, is characterized by slowness and prolixity. Isocrates was a favorite example; cf. Hermog. π. ἰδ. 2 (Sp. 2, p. 412).

Terms denoting sex which are used in criticism are: ἀνδρώδης, *virile, masculine*. L. *virilis, validus;* cf. Quint. 5, 12. The opposite term, *feminine, effeminate*, which is very common in Latin, *effeminatus*, and in English, is apparently not used in Greek criticism to denote weaknesses and faults of style.

παρθενωπός, of maiden aspect, hence *soft, charming*. L. *venustus, mollis*. Dion. H. *de Comp.* 23, π. ὀνόματα.

5. Social Status

A number of critical terms will be defined under this heading which have their origin in the rank, occupation or financial condition of members of society. With a few exceptions the terms designate mean qualities of style.

The opposition of the rustic or boorish and the urbane or elegant is a time-honored one. So in style we have:

ἄγροικος, lit. of the country, then *boorish, rude, rough.* L. *rusticus, agrestis.* Dion. H. *de Dem.* 57, p. 1126, *φορτικαὶ καὶ ἄγροικοι κατασκευαί.* For **φορτικός**, *mean, low, vulgar, banal, inflated,* see Isoc. 238 A and 150 D. Arist. *Rhet.* 2, 21, 15.

ἀστεῖος, lit. of the town or city, hence *polite, elegant,* "*smart.*" L. *urbanus.* Arist. *Rhet.* 3, 10, 1, *τὰ ἀστεῖα* are *clever, witty, pointed sayings, τὰ εὐδοκιμοῦντα* he calls them; metaphor, antithesis and vividness are helpful to them. *Rhet. ad Alex.* chap. 22. In general, *nice, pretty, witty language,* "*smart sayings*" as in Ar. *Ran.* 901; *Nub.* 204. **ἀστεισμός**, *witticism.* L. *urbanitas* = *facetiae.* The word is late. Demet. *de El.* 128, 130; Long. 34, 2; Dion. H. *de Dem.* 54; Philostr. 540. Cf. Gerber 2, p. 320. Verb, *ἀστείζεσθαι.* Quint. 6, 3, 17 defines urbanitas as follows: "Nam et *urbanitas* dicitur, qua quidem significari video sermonem praeferentem in verbis et sono et usu proprium quendam gustum urbis et sumptam ex conversatione doctorum tacitam eruditionem, denique cui contraria sit *rusticitas.*"

δημώδης, of the common people. Of diction, style, *vulgar, commonplace, trite, plebeian.* L. *oratio trita, vulgaris.* Longin. 40, 2. *δημοτικὰ ὀνόματα,* Luc. *Hist. Conscr.* 22. **ἰδιώτης**, of common rank. Dion. H. *de Lys.* 3, p. 457, *ἰδ. φράσις, plain, ordinary.* L. *vulgaris ratio dicendi.* Longin. 31, 2. **ἰδιωτισμός**, *commonplace, homely language.* Longin. 31; Diog. L. 7, 59.

ταπεινός often of low, mean rank. Of style, *low, mean.* L. *humilis, exilis.* Alcid. *περὶ σοφιστῶν*, 19. Freq. in Arist., cf. *Poetics* 22, 1, *λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι.* Hor. *A. P.* 229, *humili sermone.* Quint. 10, 1, 9, *humilia verba, vulgaria. Id.* 11, 1, 6, *humile et cotidianum sermonis genus.*

ἀγοραῖος, lit. of the market; *ἀγοραῖοι* = the market-loafers, *circumforanei, low class.* Ar. *Ran.* 1015; Pl. *Protag.* 347 C. Dion. H. *Art. Rhet.* 10, 11, *ἀγοραίως λέγειν, to use vulgar, commonplace words.* L. *vulgaribus verbis uti.* Luc. *Hist. Conscr.* 44: "The first aim is to reveal and make clear the matter *μήτε τοῖς ἀγοραίοις καὶ καπηλικοῖς ὀνόμασι.*" *ἀγοραῖος* is sometimes equivalent to *δικανικός*, however, as in Philostr. *V. Soph.* 2, p. 570, *ἀγοραῖοι λόγοι* are *forensic speeches.* **καπηλικός**, lit. of a huckster; of words and style, *vulgar, commonplace.*

βάναυσος, lit. working by the fire, of mechanics or artisans, a despised vulgar class; so of language or style, *vulgarity, triviality, or bad taste.* Plutarch.

στρατιωτικός, of the military class, like a rough soldier, so *vulgar, rough, rude.* L. *militaris.* Dion. H. *de Lys.* 12 of speeches of Iphicrates.

ἔκφυλος, lit. out of the tribe, *alien, foreign*, L. *alienus*, has the idea of loss of caste. Longin. 15, 8 δειναὶ καὶ ἔκφυλοι παραβάσεις; Luc. *Lexiph.* 24; Philostr. *V. Soph.* 2, p. 578.

εὐγένεια, nobility of birth, *nobility of speech or style.* L. *nobilitas.* Longin. 34, 2 of Hypereides. Phot. *Bibl.* 77. Ael. *N. A. Epilogus*, τὸ εὐγενὲς τῆς λέξεως.

πτωχός, beggarly, poor. *Commonplace.* L. *humilis.* Dion. H. *de Comp.* 4, 38, π. νοήματα. Opp. term is πλούσιος, rich, of financial condition. Of style, *rich, opulent, lofty, dignified*, L. *opulentus*, opp. to πτωχός. Dion. H. *de Comp.* 4, 38.

6. Taste

Some very striking critical terms were suggested by the sense of taste. Certain qualities of style, such as freshness and charm of subject-matter, beauty of diction, euphony in composition, give the hearer or reader a feeling akin to sensuous gratification. So, too, the absence of these pleasing qualities or the presence of disagreeable elements produce on the minds of reader or listener an effect comparable to that of insipid or disgusting food or drink on the organs of taste.

ἀγλευκής, lit. sour, as of wine. In a writer, *lack of* γλυκύτης, *sweetness and charm.* Hermog. π. ἰδ. 1, chap. 12 (Sp. 2, p. 330); *ibid.* of Thuc. (Sp. 2, p. 423), ἀγλευκής ἐστι σχεδὸν διόλου. So ἀηδής, lit. unpleasant to taste (cf. Pl. *Legg.* 660 A), of style, *lack of charm, dreariness.* Dion. H. *Ep. ad Pomp.* 2, p. 766: "In Plato τὸ ὕψος τῆς λέξεως sometimes falls εἰς τὸ κενὸν καὶ ἀηδές."

αὐστηρός, lit. bitter, harsh to the tongue, as of water, wine. A favorite critical term of Dion. H. *Austere, stern.* L. *severus.* Dion. H. *de Comp.* chap. 22, αὐ. ἁρμονία, *severe, dignified mode of composition. Id. de Isaeo*, chap. 20, Antiphon has only τὸ αὐστηρὸν καὶ ἀρχαῖον. *Ad Amm.* 2, 2; *de Dem.* 8 and 48.

δριμύτης, δριμύς, lit. of taste, *bitter, acrid, pungent.* Of style, *tartness, pungency.* L. *acrimonia.* Arist. *Soph. Elench.* 33, 5, δριμύτατος λόγος. As a technical critical term it seems to be late, however. Hermog. π. ἰδ. 2, chap. 5, δρ. contributes to ἦθος. Cf. *ibid.* the synonym ὀξύτης (lit. acidity, pungency), *keenness.*

πικρός, of taste, *sharp, pungent, bitter.* Of style, *pungent, bitter.* L. *amarus.* Dion. H. *Ep. ad Pomp.* p. 775. πικρότης and τὸ πικρόν, *pungency, incisiveness, sting.* L. *amaritudo, acerbitas;* cf. also *sales.* Frequent in Dion. H., e. g. *de Thuc.* chap. 53, of style of Antiphon. πικραίνειν, *to be repellent* in composition. Dion. H. *de Dem.* 34, p. 1061.

σκληρός, of taste and smell, *harsh and unpleasant.* L. *durus.* Arist. *Rhet.* 3, 7, ὀνόματα σκληρά. Of style, Dion. H. *ad Pomp.* p. 760.

στρυφνότης and τὸ στρυφνόν, lit. *bitter, astringent*, of sour fruit. L. *acrimonia.* A favorite word of Dion. H.; cf. *de Thuc.* chap. 53, on which Jebb, *Att. Or.* 1, 35, says: "Dionysius adds τὸ στρυφνόν, which seems to be a metaphor of the same kind as αὐστηρόν, and to mean his *biting flavor.*" Cf. *de*

Dem. 34; *de Comp.* 22. Cf. στριφνός in *ad Amm.* 2, p. 793, of Thuc., where Roberts says, "στριφνός = *firm, solid*, of the close texture of language. But it may be doubted whether in this and similar passages στρυφνός is not the right reading." Of similar meaning is **κάρχαρος**, lit. of teeth of animals, *sharp, jagged.* Of style and criticism, *biting, keen;* Luc. *Hist. Conscr.* 43, Ath. 251 E.

γλυκύτης, lit. sweetness of taste. Of style, *sweetness, charm.* L. *suavitas.* Pliny, *Ep.* 5, 8, 10. Dion. H. *de Comp.* 11, γλ. τῆς λέξεως. Hermog. π. ἰδ. 2, chap. 4, makes γλ. contribute to ἦθος and the use of myths help to γλ. τῆς λέξεως. So γλ. is a characteristic feature of style of Herod. Also of Xen., cf. Diog. L. 2, 57. Adj. γλυκύς = *dulcis;* cf. Quint. 10, 1, 73, *dulcis* Herodotus.

ἡδονή, lit. pleasure, delight. Freq. of pleasure in eating and drinking. Of style, *charm, the agreeable.* L. *iucunditas, voluptas*, defined by Dion. H. *de Comp.* 11, as possessing ὥραν, *freshness;* χάριν, *grace;* εὐστομίαν, *euphony;* γλυκύτητα, *sweetness;* τὸ πιθανόν, *persuasiveness.* Freq. in Demetrius.

μελιχρός, lit. *honey-sweet*, of wine and fruit, then of speech. Cf. *Il.* 1, 248, 249, Nestor's speech, *sweeter than honey.* Dion. H. *de Comp.* 1; Philostr. *V. Soph.* p. 522. Cic. *Or.* 9, 32, Xenophon's *sermo, melle dulcior.*

Closely related to the subject of taste just considered are a few very expressive terms taken from the *seasoning of food* and the *culinary art.* A favorite Latin term is *sal, sales, salsum*, lit. salt, seasoning, relish, trop. *the salt of wit, witticism, facetiousness, etc.* The *Attic salt* was proverbial. "Sprinkled, seasoned (aspergere, spargere, perspergere) with the salt of wit" is a metaphor in Cic. *Or.* 87; *de Or.* 1, 159; *ad Att.* 1, 13, 1. Cf. Dryden, 13, p. 88, of Horace: "His wit is faint and his *salt* . . . . almost insipid."

ἡδύνειν, lit. to sweeten, season, flavor. Arist. *Poetics* 6, 3, ἡδυσμένον λόγον, *embellished language*, i. e., ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος. *Ibid.* 24, 38. Cf. Pl. *Rep.* 607 A; *Sophist.* 223 A. **ἐφηδύνειν**, lit. *to sweeten, give a relish to.* Used met. by Plut. Longin. 15, 6; 34, 2. The Latin equivalent for the two words defined above is *condire;* cf. Cic. *Or.* 185: "Omnino duo sunt, quae *condiant* (*give a flavor to*) orationem." **ἥδυσμα**, lit. in cookery, *relish, seasoning;* met. of style, *embellishment, piquant charm.* L. *condimentum.* Arist. *Rhet.* 3, 3, 3 of Alcidamas, the orator, οὐ γὰρ ἡδύσματι χρῆται, ἀλλ' ὡς ἐδέσματι τοῖς ἐπιθέτοις. *Id. Poetics* 6 (1450b), ἡ μελοποιία is the most important of the embellishments, μέγιστον τῶν ἡδυσμάτων. Dion. H. *de Thuc.* 23, p. 864. Phot.

τραγήματα, *sweetmeats, dessert.* L. *bellaria.* Dion. H. *Art. Rhet.* 10, 18, ἡγοῦνται τοὺς ἐπιλόγους, ὥσπερ ἐν δείπνῳ, τραγήματα εἶναι τῶν λόγων.

7. Deities and Religion

Ἀφροδίτη, *grace, charm, attractive beauty of language or style.* L. *venustas, decor.* So *Venus*, cf. Hor. *A. P.;* Quint. Dion. H. *de Comp.* 3; Luc. *Scyth.* 11. For a definition of ἀφροδίτη καὶ λύρα, see Lowell, *Essay on Lessing*, p. 226. A synonym is, **τὸ ἐπαφρόδιτον**, *charm, grace* = χάρις. L. *lepor.* Isoc. 10, 65, of

Homer's ἐπ. ποίησις. Longin. 34, 2, ἀμίμητον ἐπ., *inimitable charm*, of the wit of Hypereides. Phot. *Bibl.* 79, τὸ γλαφυρὸν καὶ ἐπαφρόδιτον.

Σειρήν, *Siren, charm of persuasion and eloquence.* L. *venustas.* Æschin. 3, 228; Dion. H. *de Dem.* 35. Sculptured figures of Sirens were frequently set up as embodiments of eloquence and persuasion as monuments on the tombs of orators and poets. Several such sculptures are in the National Museum at Athens.

Just as Aphrodite or the Sirens seem to be present in speech exerting their charming influence, so Bacchus, or a divine inspiration apparently coming from him, arouses speaker or writer to a passionate fury with a result sometimes good, sometimes bad.

βακχεία, *frenzy, furor, madness.* L. *furor dicendi.* Longin. 32, 7 attributes this to Plato in his frequent excessive use of tropes. *Id.* 16, 4, βακχεύματα of agitated state of mind of orator. **παράβακχος**, of an orator possessed of a *frenzied vehemence.* L. *bacchari.* Plut. *Dem.* 9. Cf. also Philostr. *V. Soph.* 511, of Nicetes, ὑπόβακχος δὲ καὶ διθυραμβώδης. **παρένθυρσος**, *misplaced or exaggerated passion*, Longin. 3, 5.

μανία, L. *furor.* Poets especially, "with eyes in a fine frenzy rolling," are often regarded as being mad, possessed, or supernaturally inspired. This idea begins in Homer, *Od.* 8, 499 and 22, 347. Arist. *Poetics* 17, 2 says that "Poetry implies either a happy gift of nature or a strain of madness — in the latter case, he is lifted out of his proper self." (Butcher.) So Plato, *Apol.* 7; *Ion* 533 E and 534 C; *Phaedrus*, p. 245; *Legg.* 4, 719. In Roman writers, Cic. *de Or.* 46, 194; *de Div.* 1, 34; Hor. *A. P.* 296.

ἐνθουσιάζειν, of a writer or speaker, *to be divinely inspired.* In Pl. *Phaedr.* 241 E, Socrates says, ἆρ' οἶσθ', ὅτι ὑπὸ τῶν Νυμφῶν, ... σαφῶς ἐνθουσιάσω; so *ibid.* 238 D. Soc. jestingly predicts that as the discussion proceeds he may often become νυμφόληπτος, caught by the Nymphs, i. e., in a state of rapture or inspiration.

φοιβόληπτος, Longin. 16, 2 speaks thus of Demosth. when he uttered his celebrated oath, μὰ τοὺς ἐν Μαραθῶνι κτλ. (*de Cor.* 208) as being divinely inspired and, as it were, frenzied by the god of Prophecy. **φοιβάζειν**, *to fill with frenzy*, cf. Longin. 8, 4.

κορυβαντιᾶν, lit. to be filled with Corybantic frenzy. Longin. 5, 1, *to be crazy for novelties in literature.* **κορύβος**, *enthusiasm.* Luc. *Hist. Conscr.* 45, ὁ τῆς ποιητικῆς κ.

τυμπανίζειν, lit. to beat the drum in religious frenzy; of an orator, *to speak in a frantic manner and use violent gestures*, Philostr. *V. Soph.* 520. Quint. 5, 12, 22, *tympana eloquentiae.* A condition described by Cic. *Or.* 99: "furere apud sanos et quasi inter sobrios bacchari vinulentus videtur."

From the magician's art are:

γοητεύεσθαι, *to bewitch, beguile, spell-bind.* Gorgias *Helena* 14, of λόγοι. Pl. *Menex.* 235 A, of orators γοητεύουσιν ἡμῶν τὰς ψυχάς. Phot. 192. **κηλεῖν**, *to charm, bewitch* (often by music). L. *mulcere, delinire.* Of Pericles, Eupol. Δῆμ. 6, 6; Pl. *Menex.* 235 A, of Homer's verses; *Protag.* 315 A, κηλῶν τῇ φωνῇ ὥσπερ Ὀρφεύς. Dion. H. *de Comp.* 3. Longin. 30, κατακηλεῖν τοὺς ἀκούοντας.

Cf. *Od.* 11, 334, Odysseus' listeners, κηληθμῷ δ' ἔσχοντο. *Ibid.* 13, 2. **κήλησις**, *enchantment of eloquence.* Pl. *Euthyd.* 290 A.

ψυχαγωγεῖν, **ψυχαγωγία**, *a winning of men's souls*, of Rhetoric, Pl. *Phaedr.* 261 A. Cf. Isoc. 9, 11; 2, 49; Arist. *Poetics*, 6, 13; Dem. 1099, 10 and 1364, 8.

8. The Theater and Festivals

The language, delivery, and gestures which are appropriate to the actor who is interpreting a drama in the theater are not likely to be suited to the orator pleading or speaking in court or from the bema. In style, also, showy and pretentious qualities are faults which are designated *theatrical* and *histrionic* in an unfavorable sense. In display or epideictic oratory, however, as opposed to the more prosaic forensic, some ornamentation and even ostentation is legitimate; cf. the terms πομπικός and πομπή.

θεατρικός, *theatrical, showy, pretentious, histrionic.* L. *theatralis.* Dion. H. *Ep. ad Pomp.* p. 759, τὸ κομψὸν θεατρικόν. *Ibid.*, p. 792. *Id., de Dem.* 18 (p. 1007), ἀνθηρὰν καὶ θεατρικὴν διάλεκτον. So **θυμελικός**, lit. of the thymele. Of style, *theatrical, vulgar.* Plut. 853 A, τὸ φορτικὸν ἐν λόγοις καὶ θυμελικὸν καὶ βάναυσον.

ἐπιτραγῳδεῖν, to declaim in tragic fashion, *to rant, exaggerate.* L. *tragico more rem amplificare, exaggerare.* Dion. H. *de Thuc.* 28; Demet. *de El.* 122. **τραγῳδεῖν**, of orators and writers usually in a disparaging sense, *to declaim or rant in a pompous, braggart manner.* So Dem. 229, 18; 400, 17. In a good sense, cf. Hermog. π. μεθ. δειν. chap. 33 of Demosth. Cf. τραγικῶς. So παρατραγῳδεῖν, Plaut. *Pseud.* 707. **παρατράγῳδος**, *pseudo-tragic, bombastic*, Longin. 3, 1.

πομπικός, **τὸ πομπικόν**. *Processional, stately, impressive, ceremonial.* L. *magnificentia, splendor.* Dion. H. *ad Pomp.* p. 786, of Theopompus' diction, ὑψηλή τε καὶ μεγαλοπρεπὴς καὶ τὸ πομπικὸν ἔχουσα πολύ. So also of Theopompus' λέξις in Ἀρχ. Κρ. 3. Longin. 8, 3, τὰ ἐγκώμια καὶ τὰ πομπικὰ καὶ ἐπιδεικτικά. *Id.* 32, 5. Dion. H. Ἀρχ. Κρ. 5, 2 (of Isoc.), πομπικός ἐστ' . . . . οὐ μὴν ἀγωνιστικός. *Id. de Dem.* 32. **πομπή**, *pomp, parade.* L. *pompa.* Pl. *Ax.* 369 D, π. καὶ ῥημάτων ἀγλαισμός. Cf. Sandys on Cic. *Or.* 42. Cic. *de Or.* 2, 94; 3, 177.

9. Disposition and Morals

A number of critical terms are defined here which are properly used of the disposition, traits of character or the morals.

αὐθάδης, lit. bold, wilful, presumptuous, of persons. Of style = *dignity*, almost τὸ σεμνόν. Arist. *Rhet.* 3, 3; "unusual γλῶτται have something σεμνὸν καὶ αὔθαδες, dignified and haughty." Dion. H. *de Comp.* 22 of Thuc., ἀρχαικὸν δέ τι καὶ αὔθαδες ἐπιδείκνυται κάλλος.

ἱλαρός, cheerful, gay. Of style, *bright, joyous, radiant, genial, pleasant.* L. *hilaris, amoenus.* Dion. H. *ad Pomp.* 777, the ἱλαρὸν κάλλος of Hdt. Demet. *de El.* 128, ἱλ. λόγος. τὸ ἱλαρόν = ἱλαρότης = *hilaritas.* So cf. **φαιδρότης**, *liveliness, joyousness.* L. *festivitas, hilaritas.* Hermog. π. ἰδ.

μεγαλοπρεπής, lit. that which befits a great man, magnificent, sumptuous. A virtue which produces grandeur in expenditures. (Arist. *Rhet.* 1, 9.) Of style, *elevated, stately, grand, magnificent, lofty, dignified, impressive, heightened, colored.* L. *magnificus.* Arist. *Rhet.* 3, 12, 6. Not a regular t. t. until Dion. H. Cf. *de Lys.* 13, ὑψηλὴ δὲ καὶ μεγαλοπρεπὴς οὐκ ἔστιν ἡ Λυσίου λέξις. In Demet., *passim*, μ. χαρακτήρ is *the grand style.*

γοργός, *rapid, vehement, vivid, earnest, fiery, nervous.* **γοργότης**, *fiery earnestness* (Jebb), *celeritas orationis* (Ern.), *Lebhaftigkeit* (Volkmann), *poignancy* (Roberts). Treated by Hermog. π. ἰδ. 1. The source of the figure is from the grim and fierce expression of the eyes which reveal the fiery disposition.

δεινός, *forcible, vigorous, masterly.* In Demet. a type of style, δ. χαρακτήρ. **δεινότης** is a general term which includes all the oratorical virtues as found in Demosthenes. Roberts suggests *mastery, oratorical power, impressiveness, nervous force, intensity, skill, resourcefulness.* L. *vis et virtus dicendi.* Dion. H. *ad Amm.* I, 3. See *de Thuc.* chap. 23, for a definition and the treatise of Hermog. περὶ μεθόδου δεινότητος. The idea of natural *cleverness* in speaking was uppermost before the term became strictly technical.

σεμνός, *grave, dignified, noble, august.* Of style, Arist. *Poet.* 22, 1; *Rhet.* 3, 3, 3. **σεμνότης**, *gravity, dignity, majesty.* L. *gravitas, dignitas.* σ. τῆς λέξεως, Arist. *Rhet.* 3, 8, 4; Hermog. π. ἰδ. 1.

σφοδρός, **σφοδρότης**, *vehemence, impetuous earnestness.* L. *vehementia.* Hermog. π. ἰδ. 1.

Just as modesty, temperance, chastity, sobriety, etc., designate prized qualities of character in the individual life and character, so these terms are transferred in use by literary criticism to indicate virtues of style and of writers. So, too, the opposite is true as Demetrius (*de El.* 114) says: "As in morals certain bad qualities exist side by side with certain desirable qualities, so also in types of style, the bad exist side by side with the good."

σωφρονίζειν, of a writer, *to use a sober, moderate, temperate style.* So Dion. H. Ἀρχ. Κρ. 5, 2, of Isocrates. Luc. *Hist. Conscr.* 57. Phot. *Bibl.* 99 speaks of the "λέξις σώφρων, (*elocutio temperata*), which neither goes beyond the Attic norm nor yet is mean." Cf. Lowell, IV, p. 415, "Wordsworth's *purity* and *abstinence* of style." Of similar meaning is **νήφειν**, lit. to be sober, to drink no wine. Of writer or orator, *to be sober, cool and moderate.* Longin. 34, 4 of Hypereides. *Id.* 16, 4. The opposite term is **μεθύειν**, lit. to be drunken with wine. Of writer or speaker, *to be intemperate.* L. *madere, luxuriari.* Isoc. (8, 13) tells the Athenians they use as advisers the basest men who speak from the bema, καὶ νομίζετε δημοτικωτέρους εἶναι τοὺς μεθύοντας τῶν νηφόντων. Longin. 3, 5: "Speakers are often carried away, as if by intoxication (ἐκ μέθης)." Philostr. *V. Soph.* p. 522. Seneca *Epist.* 19, *ebrium sermonem.* Cic. *Or.* 99: "et quasi inter sobrios bacchari vinulentus videtur."

κολάζειν, lit. to prune, trim trees and vines (so Theophr. *H. P.* 2, 7, 6); in Plato (cf. *Gorg.* 491 E) to check the desires, ἐπιθυμίας. Of discourse, *to keep*

within bounds, to be modest, to refrain from using anything which tends to weaken excellence; a chastised, castigated style. L. *castigare.* (Quint. 10, 1, 115, of *oratio chastened.* Hor. *A. P.* 292.) Philostr. *Epist.* 73, διαλόγους κολάζειν. *Id. V. Soph.* 1, p. 505. Aristid. *Rhet.* devotes a chapter to κόλασις τοῦ λόγου. (Sp. 2, p. 500.) Phot. *Bibl.* 181. An analogous Latin term applied both to style and to writers, is *pressus*, lit. pruned (cf. Verg. *G.* 1, 157). As a critical term it means *chaste, concise.* Mayor defines it: "Pruned of all rankness, concise, quiet, moderate, self-controlled; opposed to extravagance, heat, turgidity, redundance." Cf. Quint. 10, 1, 46 of Homer; 12, 10, 38; Cic. *de Or.* 2, 96; *Brut.* 51, 202; Quint. 8, 3, 40; 2, 8, 4, and 15; 12, 10, 16; Tac. *Dial.* 18.

10. The Trades and Arts

In the trades and arts literary criticism finds a favorite source from which to borrow its terminology. As has been said, oratory and literary composition are themselves regarded as fine arts; it is therefore natural, indeed inevitable, that the technical vocabulary of analogous but more material human pursuits should be freely levied upon for the uses of criticism.

In this general category metaphorical terms are defined which have their origin in the following trades and arts: (*a*) Household Management; (*b*) Roadmaking; (*c*) Medicine; (*d*) Weaving, Spinning, and Embroidery; (*e*) Carpentry; (*f*) Metal-working; (*g*) Engraving; (*h*) Architecture; (*i* and *j*) Painting and Sculpture.

A. HOUSEHOLD MANAGEMENT

οἰκονομία, lit. management of a household, administration. In Rhetoric, *arrangement of material, order.* L. *dispositio.* A synonym for τάξις in Arist. *Rhet.* So Longin. 1, 4, τὴν τῶν πραγμάτων τάξιν καὶ οἰκονομίαν. Dion. H. *de Thuc.* 9, p. 826, names the three parts of οἰκονομία: (1) διαίρεσις = *distributio*, (2) τάξις = *ordo*, (3) ἐξεργασία = *pertractatio.* The metaphorical origin of the term is explained by Quint. 3, 3, 9: "*Oeconomiae*, quae Graece appellata ex cura rerum domesticarum et hic per abusionem posita nomine Latino caret." Cf. *id.* 10, 5, 14. **διοικεῖν**, lit. to keep house, then to manage, regulate. In Rhet. = *to distribute, arrange discourse.* Isoc. 15, 47, ὅλον τὸν λόγον διοικοῦσιν. Dion. H. *Art. Rhet.* 9, 4.

ταμιεύσθαι, lit. to act as treasurer, manager, steward, also of housekeeping. Of discourse *to be sparing, restrained and modest.* Dion. H. *de Thuc.* 51, p. 941. Philostr. *V. Soph.* p. 522. ἀταμιεύτως, *ibid.* 590.

B. ROADMAKING

Figures derived from roads, roadmaking, and travelers are not uncommon in literary criticism. Aristotle (*Rhet.* 3, 14) says that the proœmium is *a pioneering, a blazing of a trail*, so to

speak, for that which follows, ὁδοποίησις τῷ ἐπιόντι. Demetrius (*de El.* 48): "Thucydides by always avoiding smoothness and evenness of composition is like a traveler on a rough road who seems to be constantly stumbling." *Ibid.* 202: "Sentences should not be too long; they are like roads. Some roads have many resting-places and sign-posts; the sign-posts are like guides. But a monotonous road with no sign-posts is hard to follow though it be short." The orator or writer when he tells a direct story proceeds along a straight path, but any divergence or deviation from his theme is a turning-aside from the road. So the various terms for digressions, παράβασις, παρέκβασις, of which Quint. 4, 3, 12, says: "hanc partem *παρέκβασιν* vocant Graeci, Latini *egressum* vel *egressionem*." Of digressions, B. Jonson, *Timber*, p. 64, says: "But why do men depart at all from the right and natural ways of speaking? . . . . Sometimes for pleasure, and variety, *as travellers turn out of the high-way*, drawn either by the commodity of a *foot-path*, or the delicacy or freshness of the fields."

ἐκτροπή is perhaps the most interesting of these words. In one of its primary meanings it refers to the turning aside from the road. It is a lane which turns off from a highway, a "*by-way*" of expression. So L. *deverticula*. Pl. *Polit.* 267 A, ἐκτροπὴ λόγου. Further, both ἐκτροπή and the Latin *diverticulum* designate places where one stops for rest, turning aside temporarily from the road. Almost equivalent to an *inn*. So Ar. *Ran.* 113, Dionysius wished to learn from Heracles of all ἀναπαῦλαι and ἐκτροπαί on the road to Hades. Demetrius (*de El.* 47) says that "a succession of inns shorten long journeys, but desolate roads, though the distance be short, seem long. The same is true of members (κῶλα) and of *resting places* in narratives." Epictetus has an interesting comparison between travelers delaying at inns and stylists, which is quoted by M. Arnold, *Essay on Wordsworth*.

C. MEDICINE

The conception of words, discourse, or reason as physicians to the mind and its disorders is an early one. So Æschylus (*Prom.* 378), ὀργῆς νοσούσης εἰσὶν ἰατροὶ λόγοι, quoted by Cic. *Tusc.* 3, 31. Gorgias in the *Helena* (14) affirms that "λόγος has a power over the soul similar to that of drugs on the body. For just as divers drugs expel divers humors from the body and put an end to diseases or to life, so, too, some λόγοι cause pain, others give delight; some inspire fear, others arouse courage in the hearers; still others like magic potions enchant and bewitch the soul by

an evil power of persuasion." Isocrates (8, 39) says that "physicians have devised divers remedies for bodily diseases, but for ignorant souls which teem with base desires there is no drug save λόγος." Menander repeats the old thought (*fab. inc.* Kock No. 559) that "λόγος is the physician for mortal grief; for it alone has power to soothe the soul; *λέγουσι δ' αὐτὸν οἱ πάλαι σοφώτατοι ἀστεῖον εἶναι φάρμακον.*" Plato in the *Phaedrus* (270 B) compares Rhetoric to medicine. Cf. Cic. *de Or.* 2, 186. Theopompus the historian, is compared to a surgeon by Dionysius (*Ep. ad Pomp.* 785).

ἀλεξιφάρμακον, *an antidote.* Longin. 16, 2, of the eulogies of Demosth. *Id.* 32, 4. Cf. also, **ἰατρεύματα**, *remedies.* L. *remedia.* **φάρμακα** to win over hearers, Arist. *Rhet.* 3, 14. Cf. *medicamenta*, Cic. *Or.* 23, 78. **θεραπευτικός**, **προθεραπεία.**

οἰδεῖν, lit. to swell, *tumere, turgere.* **τὸ οἰδεῖν**, of inflated style, *tumidity.* L. *tumor.* Horace's *ampullas et sesquipedalia verba, A. P.* 97. Quint. 12, 10, 73, *immodico tumore turgescit.* Cf. Ar. *Ran.* 940 ff., for an elaborate medical metaphor. Longin. 3, 4 compares *evil swellings* in diction to those of the body.

D. WEAVING, SPINNING, AND EMBROIDERY

The conception of language as a web and of style as the result of the skilful interweaving of the threads of discourse is common to all peoples. A literary composition is as a woven cloth whose texture may be thin, fine, and delicate, or tangled and intricate. Further, this product of the literary loom may be embroidered or adorned and diversified with the flowers and varied embellishments of rhetoric.

ὑφαίνειν, lit. to weave, L. *texere*, is used repeatedly in Homer of the crafty weaving of schemes and plots, e. g. *Il.* 6, 187. So, also, the verb **ῥάπτειν**, lit. to sew or stitch. We see these words developing, in a figurative sense, very early with reference to literary composition. Hesiod *Frag.* 227, (34), refers to himself and Homer as **ἐν νεαροῖς ὕμνοις ῥάψαντες ἀοιδήν.** Pind. *N.* 2, 2 calls epic poets **ῥαπτῶν ἐπέων ἀοιδοί.** Cf. **ῥαψῳδός**, one who *stitches* songs together. The word **ὕμνος** (*hymn*) itself is derived from the root $\sqrt{\upsilon\phi}$. L. *suere*, Eng. *sew*, and means that which is sewn or stitched together; cf. *Od.* 8, 429, **ὕμνος ἀοιδῆς**, lit. stitching together of song. (So, also, Hom. *Hymn* 3, 451.) Pind. *Fr.* 179 (170), **ὑφαίνω . . . . ποικίλον ἄνδημα.** Bacchyl. 5, 9, **ὑφάνας ὕμνον.** Pl. *Tim.* 69 A, **τὸν ἐπίλοιπον λόγον δεῖ ξυνυφανθῆναι.** Dion. H. *de Comp.* 23; Demet. *de El.* 166, **ἐνυφαίνειν.** L. *intexere.* Longin. 1, 4 speaks of *the whole texture of the composition*, **τοῦ ὅλου τῶν λόγων ὕφους.** Anaxim. *Rhet.* 32, **συνυφαίνειν τὸν λόγον.**

ποικίλλειν (its compounds and derivatives), is a favorite word with the rhetoricians. Lit. *to embroider, to work in various colors;* hence, of style, *to*

adorn, ornament, embellish, diversify. L. *ornare.* Pind. *Pyth.* 9, 134, βαιὰ ποικίλλειν. Soph. *Tr.* 1121 (cf. 412); Pl. *Menex.* 235 A, of funeral orators, κάλλιστά πως τοῖς ὀνόμασι ποικίλλοντες. Isoc. 9, 9, πᾶσι τοῖς εἴδεσι διαποικῖλαι τὴν ποίησιν. *Id.* 13, 16. Dion. H. *de Comp.* 22 (Sch., p. 302), λόγος πολλοῖς ὥσπερ ἄνθεσι ποικιλλόμενος τοῖς ἐαρινοῖς. Frequent in Dion. H. Longin. 23, 1. **ποικιλία**, *decoration, variety.* L. *varietas.* Isoc. 5, 27 of his Φίλιππος, οὐδὲ . . . . ποικιλίαις κεκοσμήκαμεν. *Id.* 12, 246. Arist. *Poetics* 23. **ποικίλος**, *varied, embellished,* Isoc. 15, 47 of λέξις; Arist. *Rhet.* 3, 16, λόγος . . . . ποικίλος καὶ οὐ λιτός. Opp. to π. is **λιτός**, lit. unembroidered, smooth, plain (cf. λίς in Homer of smooth cloth). Of style, *plain, simple, unpretending, unadorned.* L. *simplex.* Arist. *Rhet.* 3, 16; Dion. H. *de Thuc.* 23, p. 863, λέξιν . . . . τὴν λιτὴν καὶ ἀκόσμητον καὶ μηδὲν ἔχουσαν περιττόν. Demet. *de El.* 77.

πλέκειν (closely related in meaning to ὑφαίνειν and ῥάπτειν), lit. to plait, weave, twine, twist. L. *nectere, texere. To scheme, devise, plan;* then, of literary composition, Pind. *O.* 6, 146, πλ. ὕμνον. *N.* 4, 153, πλ. ῥήματα. Arist. *Poetics*, 18, 11, πλοκὴ καὶ λύσις, *complication and unraveling* . . . . πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς, "Many poets tie the knot well, but unravel it ill." **διαπλέκειν**, *to interweave, weave together.* L. *intexere.* Anon. (Sp. Rh. Gr. 1, 323). Cf. also συμπλέκειν, συμπλοκή, ἐπιπλοκή, ἀναπλέκειν, συγκαταπλέκειν. **πολύπλοκος**, *tangled, involved.* (Cf. πολύπλοκον νόημα. Ar. *Thesm.* 463.) Dion. H. *ad Amm.* 2, p. 792, σκολιά (*tortuous*) καὶ πολύπλοκα (*involved*) καὶ δυσεξέλικτα *perplexed, hard to unravel.* The involved style is well criticised by Jonson *Timber* p. 63, "Our style should be like a skein of silk, to be carried and found by the right thread, not *ravelled* and *perplexed:* then all is a *knot.*"

στρέφειν ἄνω καὶ κάτω. This expression Greilich (p. 43) cites as borrowed from plaiting and weaving. στρέφειν may be used of twisting or spinning; cf. Blümner. So Xen. *An.* 4, 7, 15 of a rope; met. Plut. 2, 235 E. Perhaps this idea was sometimes present. But the ordinary meaning of the phrase στρ. ἄ. κ. κ. is simply *to turn up and down, this way and that, upside down.* When used of literary composition it refers to the painstaking care and diligence of careful writers in elaborating subject-matter and perfecting style. Cf. Pl. *Phaedr.* 278 D–E; Dion. H. *de Dem.* 51, p. 1111, of Demosth. finish of style, στρ. ἄ. κ. κ. τὰ μόρια τῆς λέξεως καὶ τὰ ἐκ τούτων συντιθέμενα κῶλα. *Id. de Thuc.* 24; διετέλεσε (Θουκυδίδης) . . . . τὰς ὀκτὼ βίβλους . . . . στρέφων ἄνω καὶ κάτω καθ' ἓν ἕκαστον τῶν τῆς φράσεως μορίων ῥινῶν καὶ τορεύων. **συστροφή**, the twisting of yarn. *Terseness, compactness, concentration.* L. *concinna brevitas, conversio.* Dion. H. *de Dem.* 18, p. 1006; Demet. *de El.* 8, to twist up, roll into a ball, to compress, to bring into close form. From Arist. (*Rhet.* 3, 18, 4) down. On this term see Sandys ed. Cic. *Or.* 20. Cf. also **κατεστραμμένη** λέξις, *compact, intertwisted* (L. *contortus*), of the periodic style. Arist. *Rhet.* 3, 9, 1.

εἰρομένη (λέξις). εἴρω is lit. to string or fasten together. L. *nectere.* Of a necklace (*Od.* 18, 296); of crowns (Pind. *N.* 7, 113). Of style, *running.* L. *oratio fusa, tracta, et negligenter pendens* (Ern.). Jebb (p. 31): "It is perhaps impossible to find English terms which shall give all the clearness of the Greek contrast between περιοδική and εἰρομένη λέξις. The *running* style as εἰρομένη expresses, is that in which the ideas are merely strung together, like beads, in the order in which they naturally present themselves to the mind."

Arist. *Rhet.* 3, 9, takes as his example of the *running* style the opening words of the History of Herodotus. See Norden 1, pp. 38-41, for Herodotus, the leading representative of the λέξις εἰρομένη. Demet. *de El.* 12 calls the *running* style, διῃρημένη (*disjointed, resolved, loose*, L. *divisus*); διαλελυμένη (*loose, broken up*, L. *dissolutus*); and διερριμμένη (*sprawling*, L. *distractus*). Dion. H. *de Dem.* 39 calls it κομματική, *commatic*, i. e., composed of short clauses, κόμματα. Cf. διείρειν, *to string together*. Dion. H. *de Comp.* 26, λόγος διειρόμενος = εἰρόμενος. συνείρειν, *to string together*. L. *connectere*. Dem. *de El.* 15 of *stringing together* periods. Cf. also, συναρτᾶν, *to knit together*. L. *colligare*. Demet. *de El.* 12; 193. σφίγγειν, *to bind tight*. L. *constringere* (Cic. *vincire*). Demet. *de El.* 244. So συνδεῖν, σύνδεσις, σύνδεσμος.

λεπτός, *subtle, precise*. L. *subtilis, tenuis*. Dion. H. *ad Pomp.* 2, p. 758. λεπτότης, *terse simplicity*. L. *tenuitas*. Of thin, fine texture (of garments and the spider's web) in Homer. For the equivalent Latin terms the following notes are instructive: *subtilis;* Wilkinson, Cic. *de Or.* 1, 17: "Originally *finely woven*, it comes to mean, fine, then delicate; here it has the force of graceful, refined; thence it passes into the meaning of *precise*, accurate; it is Cicero's usual translation for ἀκριβής; finally it is the name for the *plain* style of oratory, τὸ ἰσχνὸν γένος, and thus acquires the force of *unadorned.*" *tenuis;* Sandys, Cic. *Or.* 5, 20: "The primary meaning of *tenuis* is *thin;* its metaphorical use as an epithet of style is derived, not from the notion of slimness and slenderness of form (like ἰσχνός and *gracilis*), but from thinness and fineness of texture." Cf. *tenue argumentandi filum*, Cic. *Or.* 10, 1, 124, and English, *to lose the thread* of a discourse. Shaks. *Love's Labour's Lost*, V, 1: "He draweth out the thread of his verbosity finer than the staple of his argument."

E. CARPENTRY

The style of the writer is like the product of the labor of carpenter or craftsman; it may be *worked* with care, accurately *joined*, *polished* smooth and artistically *finished*, or the opposite may be true.

τορνεύειν, *to work with a lathe, to turn*. L. *tornare, rotundare*. Ar. *Thesm.* 54, κάμπτει δὲ νέας ἀψῖδας ἐπῶν, τὰ δὲ τορνεύει, τὰ δὲ κολλομελεῖ. Two elegant metaphors derived from the lathe are, Pl. *Phaedr.* 234 E: ὅτι σαφῆ καὶ στρογγύλα καὶ ἀκριβῶς ἕκαστα τῶν ὀνομάτων ἀποτετόρνευται. Dion. H. *de Dem.* 43, p. 1093, of periods, στρογγύλαι ὥσπερ ἀπὸ τόρνου. Cf. Hor. *A. P.* 441. εὔτορνος, *well-turned*. Met. smooth, well-turned, i. e., *refined, elegant, graceful*. L. *teres*. Phot. *Bibl.* 193. Cic. *de Or.* 3, 199: "oratio plena quaedam sed tamen teres" of the Asiatic style.

στρογγύλος, lit. round, spherical. Met. *compact, rounded, terse*. L. *rotundus, contortus*. Very common from Pl. and Arist. down. See s. v. τορνεύειν. Cf. Cic. *Brut.* 78, 272, "verborum et delectus elegans et apta et quasi rotunda constructio."

ἀποσμιλεύειν, lit. to plane off. Of ῥήματα, Themist. 251 B. σκινδαλμοί are splinters or shavings. Of arguments or style, *subtleties, refinements, quibbles*. Ar. *Nub.* 130; *Ran.* 819; Alciphr. 3, 64.

ἁρμόζειν is used primarily of the joiner's art. *To fit together, join.* (Cf. *Od.* 5, 247 and 162.) Dion. H. *de Comp.* 7, ἁρμ. κῶλα πρὸς ἄλληλα. Freq. in Dion. H., also συναρμόττειν and προσαρμόττειν. L. *coagmentare.* See s. v. κόλλησις. **ἁρμονία**, primarily of the joining of timbers. In Rhet., *harmony, composition, adjustment of words.* L. *apta structura, concinna orationis compositio.* Suidas s. v. gives the literal and metaphorical uses of the word. For the *harmonies* of Dion. H., cf. *de Comp.* 22. Cope discusses the word, *Introd. to Aristotle's Rhetoric*, pp. 379–387.

λεαίνειν, lit. to make smooth, to polish. Of style, *to polish.* L. *polire.* Also συλλεαίνειν. Frequent in Dion. H. *de Comp.* 16; *de Dem.* 43, etc. **λεῖος**, *smooth.* L. *levis.* Opp. term is **τραχύς**, *asper.* Dion. H. Demet. *de El.* 48, 58 *passim.* 48, τὸ λεῖον καὶ ὁμαλὲς τῆς συνθέσεως = *levis et aequabilis compositio.* **λειότης**, *smoothness.* L. *levitas.* Frequent in Dion. H. Cf. περὶ μιμήσεως 2 (Usener, p. 19). Quint. 10, 1, 52, of Hesiod, "levitas verborum et compositionis."

ἀπαρτίζειν, *to make even, round off, to perfect, polish, complete.* L. *adaequare.* Demet. and Hermog. (Sp. 2, 241).

συγξεῖν, lit. to smooth by scraping or planing. Of style, *to polish.* L. *perpolire.* The earliest instance noted is in Alcid. περὶ σοφιστῶν, 20. Freq. in Dion. H., cf. *de Thuc.* 24, λέξις συνεξεσμένη = *elocutio polita.* Cic. *de Or.* 1, 50; 2, 54; 3, 184. The rhetorician Hermogenes bore the surname ξυστήρ, *polisher*, perhaps owing to the *polish* which he recommended as one of the principal requisites in a written composition. **περιεξεσμένος**, *polished.* L. *politus.* Demet. *de El.* 14 of the older style of writing, which resembles ancient statues. Cf. Schol. Ar. *Ran.* 86, Xenocles, ἄξεστος ἐν τῇ ποιήσει. Dryden, XI, p. 233: "Chaucer is a rough diamond and must be polished ere he shines."

πεποιημένη λέξις, L. *oratio polita et facta quodam modo*, Cic. *de Or.* 3, 48, 184, and *Brut.* 8, 30, *an elaborated, artistic diction* the result of care. Longin. 3, 4; 8.

γλαφυρός. It would seem that γλαφυρός was connected with the arts or handicrafts, as it means primarily hollowed (γλάφω, γλύφω), scraped, hence smooth. It is a favorite term as applied to style, meaning *smooth, polished, elegant, adorned.* L. *politus, elegans, ornatus, floridus.* Dion. H. (*de Comp.* 21) distinguishes three styles or *harmonies:* (1) αὐστηρόν. (2) γλαφυρὸν ἢ ἀνθηρόν. (3) κοινόν. χαρακτὴρ γλαφυρός is one of the four types of style of Demetrius. Dion. H. *de Dem.* 40 describes the χ. γλαφυρός.

ἀκριβής, a term common from Aristotle down, in its critical use may well have been suggested by its frequent use in the arts or handicrafts to designate careful, accurate work or "putting on the finishing touches." As a term of style, *exact, precise.* L. *accuratus.* **ἀκρίβεια**, *perfection, technical finish.* L. *accuratio, ars exquisita.* Isoc. 4, 11 contrasts ἀκριβής and ἀπηκριβωμένος with ἁπλῶς. *Id.* 9, 73. Arist. *Rhet.* 3, 17, τὸν λόγον ἀκριβῆ. *Ibid.* 3, 12. **ἀκριβοῦν**, *to give a finish to.* So διακριβοῦν. ἀκριβεῖς λόγοι, as in Dion. H. *de Isaeo* 20, are chaste, modest discourses, having no redundancy, excessive elaboration, or theatrical display. *Accuratus* and *accuratio* are frequent in Cic. Quint. 8, 3, 49, *vilis oratio* is opposed to the *accurata.*

F. METAL-WORKING

τορεύειν, to work metal in relief, repoussé; to chase. L. *caelare, sculpere.* Of style, Dion. H. *de Thuc.* 24, 1, of the literary industry and accuracy of

Thuc. *ῥινῶν καὶ τορεύων.* **περιτορεύειν**, lit. to work around in relief. Dion. H. *de Dem.* 21, p. 1020, *συγκεκρότηταί τε καὶ συνέσπασται καὶ περιτετόρευται τοῖς νοήμασιν ἄμεινον.* Ernesti (*rotunda, concisa et teres elocutio*) and L. and S. (*to round off*) although reading *περιτετόρευται* translate as if it were *περιτετόρνευται*, which indeed better fits the sense and is, in fact, read by Usener et Rademacher (Teubner). **τορευτός**, lit. worked in relief; met. *polished, elaborate.* L. *caelatus, politus.* Dion. H. *de Dem.* 51, p. 1112: *Ἰσοκράτην καὶ Πλάτωνα γλυπτοῖς καὶ τορευτοῖς ἐοικότας ἐκφέροντας λόγους.* Anth. Pal. 9, 545, *τορ. ἔπος.* **τορεία**, *carving in relief*, of rhet. art, Poll. 6, 141.

ῥινᾶν (**ῥίνη**), lit. to file, fine down. L. *limare.* Of the *polish and refining* of language. Ar. *Ran.* 901, *τὸν μὲν ἀστεῖόν τι λέξαι καὶ κατερρινημένον.* Dion. H. *de Thuc.* 24, *ῥινῶν καὶ τορεύων.* Hor. *A. P.* 291, *limae labor;* Ovid *Trist.* 1, 7, 29; *limatus*, Cic. *de Or.* 1, 39, 180 and Quint.

συγκροτεῖν, lit. of metal, to hammer or weld together. (Pl. *Crat.* 416 B.) Dion. H. *de Dem.* 18, p. 1007; *id. de Isoc.* 2, p. 538 of the *λέξις* of Isoc., *οὐ στρογγύλη ὥσπερ ἐκείνη* (sc. *Λυσίου*) *καὶ συγκεκροτημένη. συγκ. λέξις, φράσις* = *terse*, "der gedrängte kurze Ausdruck" (Ern.). Cf. Dion. H. *de Dem.* 19, p. 1010, *ἀσυγκρότητος.*

ἐπιχαλκεύειν, lit. to forge upon the anvil. L. *fabricari et formare in incude.* Arist. *Rhet.* 3, 19, 1, *to forge a man to the will of the speaker.* Cf. Ar. *Nub.* 422.

σφυρήλατος, lit. of metal, wrought with the hammer. Luc. *Encom. Dem.* 14, *σφ. λόγος* = *oratio solida, compacta; grave, dignified discourse, in no wise frigid or bombastic.* **κόλλησις**, lit. the glueing or welding together of metals or other materials. L. *conglutinatio.* In Hermog. of the union of a verse-quotation with prose. For verb see Pl. *Phaedrus*, 278 D, E. **προσκολλᾶσθαι**, lit. to stick to. Of style, *to be compact*, Dion. H. *de Dem.* 43. *ἀκόλλητα στοιχεῖα*, Dion. H. *de Comp.* 22 of letters which ought not to be joined together. Ar. *Thesm.* 54, **κολλομελεῖν**, comic word, *to glue verses together. Nub.* 446, *ψευδῶν συγκολλητής*, fabricator of lies. In a similar way the term *coagmentare* is used metaphorically in L. In its primary sense (as in Vitruv. 8, 7) it means to join or cement together blocks of stone, wood, etc. Met. as in Cic. *Or.* 77; *Brut.* 68; *de Or.* 3, 171; Quint. 12, 10, 77, it refers to the composition and arrangement of words in a sentence. So B. Jonson, *Timber*, p. 65: "The skin and coat, *cutis sive cortex* (Quint. 10, 2, 15), which rests in the *well-joining, cementing and coagmentation* of words, *compositio.*" An elaborate figure from metal-working is used by Symonds, of Ben Jonson in *English Worthies*, p. 52: "He did not need to . . . . *weld* his borrowings into one another, but rather having *fused* them in his own mind, *poured them plastically forth* into the *mould* of thought."

G. ENGRAVING

χαρακτήρ, lit. a mark engraved or impressed, the impress or stamp on coins, seals, etc. Of style, *characteristic stamp, character* or *peculiar type.* L. *nota, forma.* Dionysius *de Dem.* distinguishes three types: *ὑψηλός, elevated*, represented by Thucydides; *ἰσχνός, the plain*, represented by Lysias, and *μέσος, the middle*, represented by Isocrates and Plato. Demetrius (36, 37) gives four *χαρακτῆρες*: *ἰσχνός, the plain; μεγαλοπρεπής, the elevated; γλαφυρός, the elegant; δεινός, the forcible.* *χαρακτηριστικός* is the adj., *de Lys.* 11.

From money are derived the terms:

παράσημος, *stamped awry, falsely struck, counterfeit, eccentric.* L. *perperam signatus.* Demet. *de El.* 208. Demosth. 307, 26, π. ῥήτωρ. For the genuine *stamp*, cf. Hor. *A. P.* 58, 59. κωδωνίζειν, to try money by ringing. Ar. *Ran.* 79: "To *ring* Iophon, to try what the *ring* is like of the poetry he composes without the aid of Sophocles." κατακερματίζειν, lit. to change into small coin. Longin. 42, *to divide a narrative into small sections.* Dion. H. *de Thuc.* 9, p. 828.

H. ARCHITECTURE

With the Greeks the art of the poet or writer is closely akin to that of the architect. So Dionysius and Æschines call the writer an *artisan*, δημιουργὸς λόγων.[1] The verb κατασκευάζειν, to *build* or *equip*, is frequently used of literary composition, while literary subject-matter is designated ὕλη, L. *silva*, literally, *building-material.* We are frequently reminded by the literary critics that architectural construction and literary composition closely resemble each other in method and aims. Alcidamas (περὶ σοφιστῶν 25) speaks of συνερείπειν τὴν τῶν ὀνομάτων οἰκοδομίαν. "Composition," says Longinus (39, 3), "by the building of phrase upon phrase, erects a lofty and harmonious edifice." So Dionysius (*de Comp.* 6) compares composition and building: "The house-builder having provided the materials for construction, stones, wood, tiles, etc., has three things to consider. First, what sort of stones, timbers, and bricks must be fitted together; second, how and on what side to place each; third, to make suitable any which may not fit well, by breaking and shaping them. Now, those who seek a happy literary composition have analogous duties in the proper selection and collocation of the parts of discourse." Other elaborate comparisons are to be found in Quint. 7, 1 (Proem.); Dion. H., *de Comp.* 22; Longin. 10, 7; Cic. *de Or.* 3, 171.

Elegant literary composition, especially clever diction and collocation of phrases, may be aptly compared to skilfully laid mosaic. So Carlyle (*Hist. of Lit.*, p. 53): "The effect of Vergil's poetry is like that of some laborious mosaic of many years' putting together." Overmuch nicety, however, must be avoided. The witty couplet of Lucilius ridiculing T. Albucius is a case in

[1] *de Dem.* 51; Ἀρχ. Κρ. 2, 10. Æschin. 84, 36. Pind. *Pyth.* 3, 200, poets are τέκτονες. Cf. also Ar. *Eq.* 530, So Eur. *Androm.* 476.

point (Ap. Cic. *Or.* 44, 149): "Quam lepide λέξεις compostae, ut tesserulae, omnes arte pavimento atque emblemate vermiculato!" Sandys translates:

> Oh! the neatly fitted phrases! all so cunningly combined,
> Like the little cubes in pavements, and mosaic intertwined.

κατασκευάζειν, to build, construct, equip, and frequently in Dion. H. of literary composition and production, to *construct, compose.* κατασκευασμένος = L. *ornatus.* κατασκευή, *elaboration, embellishment.* ἐγκατάσκευος, *elaborate, embellished, studied.* ἀκατάσκευος, *inartificial;* cf. Greilich, p. 10. ἁπλοῦς and ἀφελής are sometimes synonyms of ἀκατάσκευος.

ὕλη, properly timber for building: then met. *raw material.* A philosophical term. In Rhetoric, *subject-matter.* L. *silva, materia.* Demet. *de El.* 76; 163. Cic. *Or.* 12, *silva dicendi.* The met. is carried further by the words *nec satis instructa, not sufficiently shaped* or *hewn. Subjecta materies* = ὑποκειμένη ὕλη.

πυργοῦν, lit. to furnish with towers, to raise up to a great height. Ar. *Ran.* 1004: "Æschylus, πυργώσας ῥήματα σεμνά, *building up the lofty rhyme.*" (Cf. Milton, *Lycidas.*) *Pax* 749 (of the poet himself): ἐποίησε τέχνην μεγάλην ἡμῖν κἀπύργωσ' οἰκοδομήσας ἔπεσι μεγάλοις καὶ διανοίαις. Eur. *Sup.* 998. Cf. **ἐποικοδόμησις**, lit. building up. Longin. 39, 3, ἐπ. λέξεων *verborum constructio* = σύνθεσις, ἁρμονία.

ἀντέρεισις, Demet. *de El.* 12. *Propping, buttressing.* L. *fultura.* "The idea (that of interlacing support) is the same as in the words *insistere invicem* (Quint. 8, 5, 27). So the verb ἀντερείδειν in § 13." (Rob.) **ἐρείδεσθαι**, *to be supported or buttressed,* Dion. H. *de Comp.* 22. **ἔξέρεισμα**, *prop, support.* Longin. 40, 4, of words supporting one another like buttresses. Dion. H. *de Comp.* 16. ἀντιστηριγμός, στηρίζεσθαι.

ἕδρα, *foundation, basis.* L. *sedes.* Dion. H. and Demet. The termination of a period or clause which contains some long syllables. **ἑδραῖος**, *well-based, stable.* L. *stabilis.*

γόμφοι, lit. bolt of wood or metal for building. Ar. *Ran.* 824, γομφοπαγῆ ῥήματα, *bolt-fastened* phrases. Longin. 41: "words close together, cut up into short syllables, held together as if by *bolts,* γόμφοις."

κανών, lit. the mason's rule or measure; see Æschin. *c. Ctes.*, p. 588 (3, 199). Met. very common in literature, *rule, standard.* L. *norma, regula.* Dion. H. *Art. Rhet.* 11, 1 (Sch., p. 324): δεῖ ὥσπερ κανόνα εἶναι καὶ στάθμην καὶ δοκίμιον πρὸς ὃ τις ἀποβλέπων δυνήσεται τὴν κρίσιν ποιεῖσθαι. *Id. de Lys.* 2, p. 454: τῆς Ἀττικῆς γλώσσης ἄριστος κανών (i. e. Lysias).

τετράγωνος, lit. square. L. *quadratus.* Met. *perfect,* of a writer or speaker, Dion. H. *de Isaeo* 19, Anaximenes the Lampsacene, ἐν ἁπάσαις ταῖς ἰδέαις τῶν λόγων τετράγωνόν τινα εἶναι βουλόμενον. Cf. Cic. *Or.* 197, *quadrandae orationis industria,* where Sandys says, "i. e. excessive painstaking in mechanical finish; 208, 'redigeret in quadrum;' a metaphor from carpentry and building, from hewing wood or cutting stone four-square, so as to allow of the blocks being closely fitted together. Quint. 2, 5, 9, levis et quadrata

sed virilis tamen compositio." The number *four* and the square were symbols for perfection with the Pythagoreans. Simonides 5, 2 of a good man: χερσίν τε καὶ ποσὶ καὶ νόῳ τετράγωνον.

I AND J. PAINTING AND SCULPTURE

In the terminology of Greek rhetoric and literary criticism we do not find a large number of terms derived from painting and sculpture, although ancient literary criticism abounds in comparisons from these arts. For oratory is regarded as a fine art and the orator or writer as an artist. According to the ancient standard, as much care and pains should be bestowed on literary composition as the painter or sculptor lavishes on picture or statue. Nettleship, p. 54, says: "The comparison between the arts of painting and sculpture and literature . . . . as a commonplace of criticism is at least as old as Neoptolemus of Parium. Cf. Hor. *A. P.* 1 ff." Sandys, *Hist. of Clas. Schol.*, p. 178, also seems to be under the same misapprehension, viz., that such comparisons begin with Neoptolemus. This is, of course, erroneous. Cf. Simonides: "Painting is silent poetry, and poetry speaking painting." (Plut. *de Gloria Athen.* 346 F.) One of the earliest comparisons between discourse and sculpture and painting is to be found in Alcidamas περὶ σοφιστῶν 27, 28, who compares written speeches to the productions of those arts, in that they are but imitations of the real, giving pleasure but no profit to men. Just as real bodies are of more service than statues, so extempore speaking is full of life, while the written word is but a likeness of vivid discourse. A number of such comparisons are in Plato and Aristotle. E. g. Arist. *Poetics* chap. 6. (For Aristotle, cf. Carroll, *Trans. Amer. Phil. Assoc.*, 1898, p. liii.) Dionysius is especially fond of such parallels; in the *de Isoc.* 3, p. 542, he likens Isocrates' style to the art of Polycleitus and Pheidias in dignity, impressiveness and sublimity, and Lysias to Calamis and Callimachus, in lightness and grace. Again, *de Isaeo* 4, Lysias in his simplicity and grace is compared to the older style of painting which is characterized by correct drawing, but simple coloring. Isæus' works, however, are likened to the later paintings which are varied in light and shade and use many colors. Polygnotus represents the former, Zeuxis the later school. Cf.

Quint. 12, 10, 1–6. It is unnecessary to multiply examples. It will be sufficient to refer to Brzoska (see Appendix), who quotes a large number of the original passages in which comparisons are made to painting, sculpture and occasionally architecture, from the following sources:

Cic. *de Or.* 1, 72; 2, 69; 2, 320; 2, 357; 3, 25; 3, 98; 3, 171; 3, 180; 3, 195; 3, 217; *Brut.* 66 ff.; 71; 228; 256 ff.; 296; *Or.* 3 ff.; 36, 65, 73, 169, 185, 234; *de Opt. Gen. Or.* 5; *de Inv.* 2, 1–11; *ad Her.* 4, 6. Dionys. of Hal. *de Comp.* 2, p. 10; 6, p. 40; 10, p. 52; 21, p. 146; 22, p. 148; 23, p. 171, 25; *de Isoc.* 3, p. 541; 13, p. 559; *de Isaeo*, 4, p. 591; *de Din.* 7, p. 644; *de Thuc.* 4, p. 816; *de Dem.* 41, p. 1082; 50, p. 1108. Demet. *de El.* 13, 33, 76. Longin. 17, 30, 36, 41.

χρῶμα, *color, complexion, character of style, tone.* L. *color.* Dion. H. *ad Amm.* 2, p. 793, gives the *χρώματα λέξεως* of Thucydides. By a *color* here D. refers to the character or nature of the style as effected by certain forces or qualities which are found in the thought and content of his writings; these *colors* are "sting and pungency, solidity, austerity, gravity and impressive vehemence, and above all, his power of affecting the emotions." *ἀληθεῖ δέ τινι καὶ φυσικῷ κεκοσμῆσθαι χρώματι, de Thuc.* 42. Pl. *Rep.* 601 A. *Color* in Latin is often *the appropriate tone*, cf. Quint. 10, 1, 59; 12, 10, 71: "Non unus color prooemii, narrationis, argumentorum, egressionis, perorationis servabitur." **χρώματα** are also *ornaments, embellishments.* L. *pigmenta, ornatus.* Cf. vb. *pingere.* Phot. *Bibl.* 214, *χρώμασι καὶ ποικίλμασι τῆς ῥητορείας.* Cf. *ad Herenn.* 4, 11, 16: "exornationes si rarae disponentur, distinctam sicuti coloribus . . . . reddent orationem." Cic. *de Or.* 100: "oratio claris coloribus picta." So in English embellished or figurative language is called *colored speech.* Adj. **χρωματικός**, *florid, colored.*

ἀναζωγραφεῖσθαι, of writers, *to depict.* Longin. 32, 5.

εὔγραμμος, *well-drawn, well-defined.* L. *bene delineatus.*

Plastic Art—

πλάττειν, of the statuary, to mould, form, shape. L. *fingere.* Metaphor. used of *fabricating, forging words, counterfeit speeches*, etc. So *ἀναπλάττειν.*

εὔπλαστος, Pl. *Rep.* 9, p. 588 D: *λόγος εὐπλαστότερος κηροῦ.* So Cic. *de Or.* 3, 45, 177: "Ea (verba) nos sicut mollissimam ceram ad nostrum arbitrium *formamus* et *fingimus.*" *κακόπλαστος*, Hermog. (Walz 3, 7). **ἄπλαστος**, *natural, unaffected, simple, free from adornment* or *elaboration.* Dion. H. *Art. Rhet.* 10, 11; Phot. *Bibl.* 259 of Antiphon, *ἀπλάστους τὰς νοήσεις.* **πλάσμα**, *mold, form, manner.*

τύπος, lit. print, impression, stamp (as on coins, etc., like *χαρακτήρ*). Of sculpture in relief, plastic art. As a stylistic term, *form, style, type of style.* L. *forma.* Dion. H. *de Dem.* 24; Hermog. *π. ἰδ.* (Sp. 2, p. 415). Cf. *τυποῦν, ἐκτυποῦν, ἀποτυποῦν. ἀρχέτυπον* (cf. Greilich, pp. 22, 23). Longin. (13, 4) gives a fine illustration of the term **ἀποτύπωσις**: "It is not plagiarism for one author to draw inspiration from another; it is like taking an impression (*ἀποτύπωσις*) from beautiful forms or figures or other works of art." (Rob.)

ἐκμάττεσθαι, a technical term of the plastic art and used of style. *To copy, mold, model, express.* L. *exprimere.* Dion. H. *de Dem.* 13, *τὸν Λυσιακὸν χαρακτῆρα ἐκμέμακται εἰς ὄνυχα* (*ad unguem, ad amussim*). So *ἀπομάττεσθαι*, Dion. H. *Ἀρχ. Κρ.* 3, 2.

πίνος, *tinge of antiquity, classic style;* **εὐπίνεια**, *mellowness, fine old style;* **πινόομαι**, *to be tinged with archaism.* The metaphor (as Roberts, ed. *Dion. H.*, p. 202, says) is that of the oxidation of bronze statues, weather-marked and mellowed, bearing upon them the patina so highly prized by the connoisseur. (Cf., however, a schol. on Dion. H. *ad Pomp.* 2, p. 759, for a different explanation. *πίνος—ὁ ῥύπος ἤτοι ὁ ἐπικείμενος χνοῦς ὡς ἐπὶ μήλων καὶ ἀπίων καὶ δαμασκηνῶν.*) Dion. H. *de Dem.* 39: *εὐγένεια καὶ σεμνότης ἁρμονίας τὸν ἀρχαῖον φυλάττουσα πίνον. Ibid.*, 44: *αὐχμοῦ μεστὸν εἶναι καὶ πίνου.* From *de Comp.* 22 in describing the austere harmony the meaning of the term is clear, *ἥκιστα ἀνθηρά, μεγαλόφρων, αὐθέκαστος, ἀκόμψευτος, τὸν ἀρχαισμὸν καὶ τὸν πίνον ἔχουσα κάλλος.* Cf. Cic. *ad Att.* 14, 7; "a Cicerone mihi litterae sane *πεπινωμέναι* et bene longae," where Tyrrell and Purser (vol. 5, p. 232) annotate: "'quaint, classic,' *Att.* 12, 6, 4 (499). Again in *Att.* XV, 16*a*, we have *πεπινωμένως*, 'quite in the classic style.' The word *πίνος* means the *robigo antiquitatis*, the *pretiosa vetustas*, which makes a work of art valuable." *ἀρχαιοπίνης*, Dion. H. *de Dem.* 38. On the other hand there may be undesirable qualities in the old-time style which are as rust and mold which need to be rubbed off. Quint. 2, 5, 23 says that boys should read the ancients for a solid and manly force of thought though the *squalor* of a rude age is to be cleared off.

III. APPENDIX

1. The following is a list of some books which have been consulted and referred to frequently:

Blümner, *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern.* 4 vols.

Bray, *History of English Critical Terms.* (Ginn.)

Brzoska, *de Canone decem Oratorum Atticorum Quaestiones.*

Butcher, Edition of Aristotle's *Poetics.*

Causeret, *Étude sur la langue de la rhétorique et de la critique littéraire dans Cicéron.* (Paris, 1886.)

Cope, Edition of Aristotle's *Rhetoric.*

Ernesti, *Lexicon Technologiae Graecorum Rhetoricae.* (Leipzig, 1797.)

" *Lexicon Technologiae Latinorum Rhetoricae.*

Gerber, *Die Sprache als Kunst.* 2 vols.

Greilich, *Dionysius Halicarnassensis quibus potissimum vocabulis ex artibus metaphorice ductis in scriptis rhetoricis usus sit.* (Suidniciae, 1886.)

Gudeman, Edition of Tacitus' *Dialogus de Oratoribus.*

Jebb, *The Attic Orators.* 2 vols.

Jonson, *Timber*, ed. by Schelling. (Ginn.)

Nägelsbach, *Lateinische Stilistik.*

Navarre, *La rhétorique grecque avant Aristote.* (Paris, 1900.)

Nettleship, *Essays and Lectures.* 2nd Series.

Norden, *Die Antike Kunstprosa.* 2 vols. (Leipzig, 1898.)

Peterson, Edition of Quintilian, Book X.

Roberts, Editions of Longinus, *On the Sublime;* Dionysius of Halicarnassus, *The Three Literary Letters;* and Demetrius, *On Style.* (Cambridge.)

Saintsbury, *History of Criticism.*

Sandys, Edition of Cicero's *Orator.*

Schaefer, Edition of Dionysius, *de Compositione Verborum.*

Spengel, Edition of *Rhetores Graeci.* 3 vols.

Volkmann, *Die Rhetorik der Griechen und Römer.* (Leipzig, 1885.)

Walz, *Rhetores Graeci.* 9 vols.

2. LIST OF AUTHORS CITED

[Authors whose names are in capital letters are the most important, furnishing the largest number of examples.]

Ælian.
Æschines.
Æschylus.
Alcidamas (*περὶ σοφιστῶν*).
Alciphron.
Anthologia Palatina.
Athenæus.
Aristides (Rhetor).
ARISTOPHANES (*Clouds*, *Frogs*, etc.).
ARISTOTLE (*Rhetoric*, *Poetics*).
Anaximenes (Rhetor).
Bacchylides.
CICERO (*Orator*, *de Oratore*, *Brutus*, etc.).
DEMETRIUS, *περὶ ἑρμηνείας*. *On Style* (*de Eloc.*).
Demosthenes.
Diogenes Laertius.
Diodorus.
DIONYSIUS OF HALICARNASSUS. (1) *Epistulae ad Pompeium et Ammaeum.* (2) *de Compositione Verborum.* (3) *de Antiquis Oratoribus: Iudicia de Lysia, etc.* (4) *de Admiranda Vi Dicendi in Demosthene.* (5) *de Thucydide.* (6) *Ars Rhetorica.* (7) *de Priscis Scriptoribus Censura* = *Ἀρχαίων Κρίσις.*
Eunapius.
Euripides.
Eustathius.
Gellius.
Gorgias.
HERMOGENES, *περὶ ἰδεῶν*, etc.
Hesiod.
Homer and Homeric Hymns.
Horace.
Isocrates.
LONGINUS (*On the Sublime* = *περὶ ὕψους*).
Lucian.
Lycurgus.
Menander, Rhetor and (2) Comicus.
Ovid.
Philostratus.
PHOTIUS, *Βιβλιοθήκη*. (Bekker ed. Berlin, 1824.)
PLATO.
Pliny.
Plutarch.
Pindar.
Pollux.
QUINTILIAN (*Institutiones Oratoriae*).
Seneca.
Simonides.
Statius.
Suidas.
Tacitus (*Dialogus*).
Theophrastus.

3. INDICES

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b) Latin

A

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adipatus, 21.
agrestis, 27.
alienus, 28.
amarus, 28.
amoenitas, 19.
amplitudo, 16.
amplus, 19.
animatus, 19.
aridus, 21.
asperitas, 21.
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ater, 15.
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B

bacchari, 30.
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C

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D

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deverticulum, 34.
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E

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F

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G

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H

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I

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L

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M

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N

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O

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P

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Q

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R

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S

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T

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V

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c) English

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B

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